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THE NEW DRAMATIC MIRROR

NOVEMBER 4, 1914 PRICE TEN CENTS

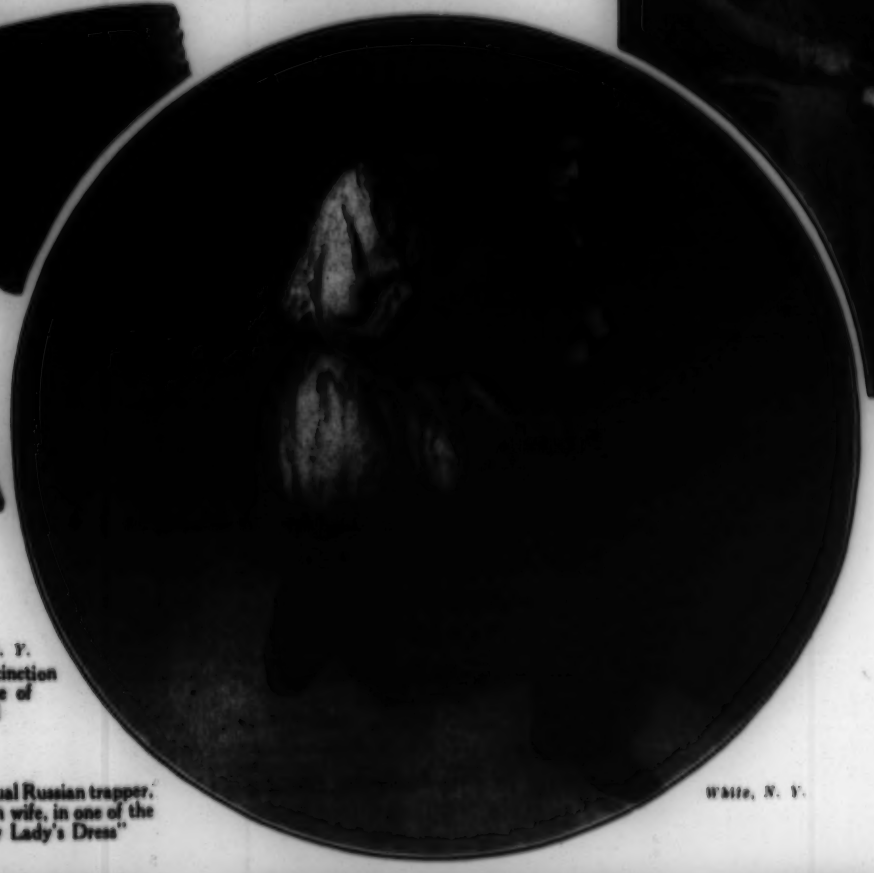
GRACE CARLYLE

"Dramatic Art," by F. F. Mackay

G. Debbis, N. Y.

Ethel Gilmore, who won marked distinction recently as the premiere danseuse of the Montreal National Grand Opera Company

Phoebe Foster, who gives a remarkably sympathetic performance of Amy Cartwright in "Under Cover"



Leon Quartermaine as an intellectual Russian trapper, Mary Boland as his stolid, brutish wife, in one of the most dramatic scenes of "My Lady's Dress"

White, N. Y.

White, N. Y.

Sam Thornhill (Kenneth Douglas) displaying his silken clad ankles to his wife Molly (Caroline Bayley) in "A Pair of Silk Stockings," the Little Theater's opening attraction

White, N. Y.

Confederate soldiers bidding their sweethearts good-bye in the "Brother against Brother" episode in "The Wars of the World"

White, N. Y.

Holbrook Blinn in his picturesque role of Wing Shee in "The Cat and the Cherub" at the Princess Theater

ACROSS THE FOOTLIGHTS

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

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THE "TYPE" IN DRAMATIC ART

Celebrated Actor Predicts Return to the Higher Drama

By F. F. MACKAY

MUCH has been said and much has been written in the papers about "type" in selecting actors to impersonate characters in the plays, comedies, melodramas, and tragedies in New York.

Selecting type for dramatic performances has become a fad. A fad is a usage or practise without utility. In dramatic art a fad is a destructive element. Personality is the physical appearance of the man or the woman. What the art of acting demands is the individuality of the representative of the character to be portrayed. Individuality is the last analysis of the mind that makes the artist different from any other man or woman.

Seven out of ten of the plays that are pronounced failures are failures because of the lack of ability on the part of the "type" to analyze and find the true psychology of the author's dramatic character. It is part of the actor's art to "make up" the personality of the character he is to assume. It is rather an egotistical expression of self for the actor to assume that he looks like each and every character that he is called upon to portray. And it is a mistake that the manager often pays for in assuming that the actor can perform the part because he looks like it.

Charlotte Cushman was not a handsome woman, neither in form nor feature, yet her comedy was charming and her tragedy powerful in its expression. And Mr. Edwin Booth, speaking of Shakespeare's plays, on an occasion, said that Charlotte Crampton was the greatest Lady Macbeth that he ever acted with. Miss Crampton was less than five feet in height. Edwin Booth was less than five feet eight inches in height, and yet achieved first position as dramatic artist throughout Europe, as well as in his native land, America. His father, Junius Brutus Booth, was less than five feet six inches in height; and yet so great were his impersonations that, when standing with Thomas Hamblin, six feet and two inches in height, and J. R. Scott, who was about six feet in height, or nearly that, he seemed, in the character of Cassius, as large as the grandest of them.

William McCready was not a large man, nor was he by any means a handsome man, and yet he achieved the position, in the Shakespeare drama, of being the greatest Macbeth on the English stage. He also had the reputation of playing Benedick quite equal to the best comedians of the day.

Edmund Kean, who was less than five feet six inches in height, not only achieved the position of being the greatest Shylock of his time, but is recorded as the greatest Othello that ever played the part; although John Philip Kemble, over six feet high, had played the part many times in London before Mr. Kean's appearance.

I have merely cited a few of these important dramatic artists, speaking of their size and their appearance, to show that the individuality, the mental force of the man or the woman must and does always have the preference over physical appearance, of personality and "type." There is no question in mind—and I have known the stage since 1851, and I have seen every star that has played since that time, in this country, and have acted with very many of them—that there is no cause whatever to disparage the intelligence and cultivation of the American actor.

Edwin Forrest, Edwin Booth, Edwin Adams, E. L. Davenport, Charlotte Cushman, Liza Logan, Julia Deane, who afterward married Doctor Hayne, of South Carolina, were all of them Americans, and their record as dramatic artists stands equal with those of any other nations of the world.

Some people pride themselves upon talking of the palmy days of the drama. I have been in the theatrical profession for sixty-four years, and I have never known any days more palmy for the actor than is the present time. It has always been a struggle with men and women who desired to achieve first-class positions. And the American actor today is just as capable of reaching the highest point of dramatic art as is the actor of any other country in the world. But the attention to the drama by the general public seems to have degenerated into a love of dress and show, which means a return to the pleasures and admirations of childhood.

Dramatic art in itself is a part of the real life of society in its highest form of cultivation; and, although the moving-picture business at present is engaging the attention of theatergoers generally, the time will come, and that soon, when the lovers of drama will call again for voice work in presenting the great beautiful thoughts of the classic drama, the heroic drama, and the modern drama. The human voice is a part of the force in the drama of life, not only in the theater, but in the lecture hall, or the pulpit and every-day life associations; so let those who love the spoken dramatic art not be disheartened because of the present tendency toward pantomime and show; for, while it dominates the situation at present, the minds of the people will not be satisfied, and they will reach out for a higher plane of instruction and entertainment.

This is to be found only in the drama and dramatic art.

Mr. Mackay, the author of the present article, was during his career on the stage regarded as one of the most accomplished as well as cultured American actors contemporary with Edwin Booth.

On his retirement he opened a school of dramatic art and has recently published an authoritative work on acting.

Mr. Mackay defends the American actor and justly denounces the mania for "types," which has become an obsession with sundry producing managers.

If acting is an art, it need not depend on the physical resemblance of a player to a type.

Acting creates types, but not all "types" are capable of acting.

THE INFLUENCE OF IRVING

By J. Ranken Towse

[The following high estimate of Sir Henry Irving's influence on the stage is taken from "Sixty Years of the Theater—an Old Critic's Memoirs," by J. Ranken Towse, the efficient dramatic reviewer of the New York "Evening Post," in the columns of which the admirable series originally appeared. Mr. Towse refers to Sir Henry's sons. Since it was written, one of the sons lost his life about a year ago, and the stage is that much poorer.]

IT was in October, 1883, that Henry Irving, the undisputed leader of the English-speaking stage for many years, began his first and most memorable engagement on the New York stage. He paid us several later visits, in the course of which he made many notable productions, but none quite so good as those with which he first surprised and delighted the town. Even he could not make much headway against the progressive degeneration that had set in upon the stage, although he checked it for a time. His famous company—which at its best was not the equal of that which had in still earlier years supported Phelps at Sadler's Wells—was gradually weakened by death and other causes, and the best available new material was inferior to the old. The mainsprings of his own artistic energies relaxed slowly under the strain which he imposed upon them, but in 1883 he was in the meridian of his powers and his fame, and for a season he revived the ancient glories of the stage and enriched them with a new luster.

It would be difficult to exaggerate the value of his managerial services to the public and the theater. He reawakened popular interest in the legitimate drama, showed managers once more how Shakespeare could be made to pay, demonstrated by financial success the efficiency of the artistic theater as a commercial enterprise and the superiority of the stock over the star system, and gave a permanent uplift to the social status of the actor. He did for the poetic and romantic drama what Wallack's at its best did for literary artificial comedy. It is true that the fabric he had reared began to crumble before his death—when he was assailed by ill health and a series of staggering misfortunes—and disappeared after it, but the effects of his example and of the high standards which he reestablished are still perceptible, and he left possible successors and imitators, not only in his sons, who seem to have inherited a considerable measure of his abilities, but in a group of rising young actors, chiefly reared in the school of F. R. Benson, who are trying to follow in his footsteps.

MADAME CRITIC

THE first performance of "The Highway of Life" was advertised for eight o'clock sharp, and I believed that the management and the press representative were honest in their intentions; but some unknown combination of circumstances was against the fulfillment of any such plan. Not that the audience wasn't there. It was. I felt horribly guilty at being late, for I had a feeling that the curtain would go up on the dot. "Nonsense," calmly remarked my escort in an effort to calm my fears: "surely, you ought to know by past experiences that half-past eight is the unacknowledged, but none the less official hour for the beginning of a play in New York. Suppose we take our time. Even if the curtain should surprise us, we shan't miss much, since we remember enough of Dickens from our school days to be able to surmise what we haven't seen."

Accordingly when we reached Wallach's it was exactly half-past. The lights in the auditorium were low, and there was an impressive quiet which caused everyone to speak in whispers. Soft and slow music was being distilled by the orchestra. There was a church-like peacefulness in the atmosphere. If I hadn't heard a programme or two rustle I should have fancied myself at low mass.

"Now, you see," I whispered to my escort, "we have missed the whole first act. This is the intermission."

As we seated ourselves Matthew White, Jr., of *Munsey's*, leaned over and said, "You two are to be congratulated. How did you suspect the curtain wasn't going up at eight sharp?"

And would you believe it? The play hadn't even begun.

Not only Matthew White, but almost the entire audience had arrived by eight and had been sitting there ever since, waiting, waiting. Some magic in the name Dickens was responsible for such energy.

Really, something ought to be done to remedy this state of affairs. Wouldn't it be much better if the management got ready a half-hour ahead of time instead of a half-hour late? Often, of course, the audience is to blame, but if managers were prompt in beginning their plays the public would soon learn to appreciate the fact that no manager will pay attention to stragglers who don't care whether they miss a whole act or not. For most people who enter a theater a half hour after the advertised opening, have made up their minds that they *don't care*. The people who *do care*, and who pay the management and players the compliment of being sufficiently interested not to miss the opening sentence of the play, are the ones to be considered. The delay of the curtain cannot be ascribed to tardiness on the part of the players either, for they are compelled to be in the theater in ample time, and I know that they are there, unless, of course, some star enjoys sufficient favoritism to do as she pleases.

That old query, "What would 'Hamlet' be with Hamlet left out?" came to mind as I watched the scenes of "The Highway of Life," alias "David Copperfield." I didn't bother at first about my programme, but as time went on and the hour approached midnight—with still some scenes to come—I found myself wondering why Dora—dear, pretty, lovable but helpless Dora, hadn't appeared. Could you have imagined such a thing? There was no Dora in the play. Think of David Copperfield without Dora! In these modern times, too, when it wouldn't have offended the sympathy of the audience at all, especially as it already knew that there was a Dora before Agnes got David.

All of which reminded me of a chat with an actor who was announced to appear in a big production. I inquired what part he was to play. "I haven't a very big part," he replied, "that is, not a big speaking part, but I am very much talked about by the others." So it was with Dora in "The Highway of Life," only she didn't even have a small part, but she was *talked about*. I thought this a bit unfair to Dora, for, after all, David did love her. He gave Agnes a different sort of love. No two loves are alike, you know, but Dora had a perfect right to live again in Mr. Parker's dramatization and not be buried before she had to be.

Lennox Pawle is always funny—not the "funny" of our extractors of hearty laughter who must be acrobatic—but legitimately funny—only I do wish he had chosen a dome of comedy less like a roc's egg in appearance. I must confess I have never seen a roc's egg, but have read much about the species in the "Arabian Nights," so that I fancy I should know one when I see it, but Mr. Pawle's bald wig would have been a bit more natural had he taken an egg of the purely domestic fowl for inspiration—a dodo, for instance.

If you were present at the first performance of "Experience," you must have noted the tears shed by Billy Elliott when he wandered about one of those desolate, set-in-one streets which helped the stage hands get the next full set ready. Really, I was amazed. Not since the days of "Zira" has such a vast quantity of salt extract been known to flow. It was such a surprise, too. There hadn't been anything in particular to lead up to this sentimental offering, but when Youth began to reminisce about "the little country road," his tears certainly fell. At first I thought Mr. Elliott was merely resorting to the clever trick of Langtry—white vaseline in the eyes—but, no, in another moment I saw two big drops course down his cheeks. They were soon followed by companion tears. After that the supply seemed inexhaustible. Tears fell, dropped, splashed and were wiped away. This was a revelation. I didn't know that Elliott could do it. Orrin Johnson must look to his tear laurels hereafter.

"Experience" teaches a good lesson to youth. I do wish, though, that the "dope" scene might be eliminated. Why playwrights still insist upon forcing "dope" scenes before our eyes is something difficult to understand. The subject has become less than uninteresting. It is simply boresome. And after all, in the record of experiences of the average youth of decent rearing, the temptation to consort with criminals and to use dope is rather an unusual one. I can understand how it should seem a natural factor in the crook world, but, for Heaven's sake, can't we get away from the underworld and seek pastures new?

I thought New Yorkers were the most versatile utterers of slang in the world, but after "A Pair of Silk Stockings," I must say the English can go us one better. Mr. James Metcalfe, of *Life*, refuses to believe that such a thing is really done in English society, and, of course, I am inclined to believe everything that Mr. Metcalfe says, but the individuals in the play at the exclusive Little Theater speak their expressions so fluently and the words do seem to fill a crying need for a bit of snap somewhat different from "I say," "Don't you know?" "What!" "Jolly well," "Bally," and so on through the list of our limited English drawing-room vocabulary, which no one has dared suggest as being foreign to elegant usage. I am just wondering how long it will be before our leisure class will discard the poor, old words which gave Americans a fancied English accent, and adopt the new ones employed in "A Pair of Silk Stockings." The list is quite a formidable one and it will require some study to figure out just what each expression means. But by patience, I believe, it can be done. The study will no doubt prove enjoyable and worth while. It was great fun, the opening night, to hear one person asking another between acts, "Do you remember that one?" In order to perform a genuine service to the employers of jaded slang, I asked Mr. Arthur E. Krows, the press representative of the Little Theater, to assist me in helping the strange slang along. So here are a few aids to those seeking the light: "I mug (study) it up at night." "Off she biffed (went) to her grandmothers." "I was a bit narked—I was thunderin' narked." "I'm not right off my chump (head)." "Oh, that's top hole." "I'm a bit screwed (drunk)." "There wasn't much fallin' on the neck about it." "I'm fed up" (have had enough of it). "A nailing good wig." "Not so dusty, eh?" (not so bad, eh?) "Hoppin' about like a mounted p'leeceman." "Everybody had brekker?" (breakfast). "Hello, Jack, old bird, how goes?" "I'm out for the kippers (kippered herring) and coffee." "Well, what price a bit of porridge?" "He was dead nuts on her, poor blighter." "It got a bit thick once or twice. Things were a bit patchy." "I'm a gent in a rotten sort of way." "I'm shifting it like a bargee" (drinking hard). "I'm thinking of gettin' a bit squiffy this morning" (drunk). "A bit cooked" (drunk). "I shouldn't like to wreck that kid." "I think you're about top hole. Simply magnif." "Put two pence in the telephone and you'll see me." "Old son." "Under the circs" (circumstances). "A shot in the jaw" (a stiff drink). "Well, that's pretty useful" (good). "They've chucked doin' it now." "Was that yarn of yours pure swank?" "Well, strike me poppy color! You take the macaroon." "I'm all blitherin' (to pieces) now, just bein' near you." "I may have given her a peck—but only like you kiss your sister or your aunt—there wasn't much push (passion) about it." "That isn't cricket" (according to the game).

These are but few examples of the new language used by Sam Thornhill in Cyril Harcourt's delightful comedy. I must say I enjoyed every one of them—even if Mr. Metcalfe did say it isn't done in English society of the upper class. Anyway, they're a relief from the crook language employed by our exclusives.

MADAME CRITIC.

Waite, N. Y.

A TENSE SCENE IN "MR. WU," IN WHICH MRS. GREGORY (DEIRDRE DOYLE) SUCCESSFULLY DEFENDS HER HONOR AGAINST MR. WU (WALKER WHITESIDE).

There are people who insist that it is wrong to bring religious subjects upon the stage. What a mistake! The theater reflects the thoughts of a nation; it is incessantly striving to embody what is beautiful and true. Sometimes it is far in advance of public opinion, and must wait until the right moment has come. This was the case scarcely twenty years ago in regard to the religious question in the theater. Many attempts in this direction had been made, but a superior power checked the course of events and delayed matters until this prejudice had expired. Now public opinion is more conciliatory, and it is admitted that the religious dramas written in the last ten years challenge our admiration by their grandeur and beauty.—SARAH BERNHARDT.

As the orchestra in a way takes the place of the ancient choruses at our plays, connoisseurs have long hoped that the music played before, during and after the play might harmonize more nearly with its spirit. —LESSING.

Personal

CARLYLE.—Miss Grace Carlyle, whose picture is on the front page of this week's MIRROR, opened the season with John Drew at the Empire, and is now on tour with that company in "The Prodigal Husband." Miss Carlyle made a splendid impression both by her acting and charming personality, and is regarded one of the most promising of the young school of actresses. The photograph from which the striking cover picture was made is from the studio of Ira A. Hill, New York.

GILMORE.—Ethel Gilmore, who during her recent engagement with the National Grand Opera company of Montreal, achieved distinction as the first American premiere danseuse, attributes most of her success

James and Bushnell, Seattle.
MISS GENEVIEVE HAMPER.
(Mrs. Robert B. Mantell.)

as a ballet dancer to Madame Menseli, of whom she is a former pupil. Madame Menseli's distinguished career in Europe and America has fitted her as a leader in the instruction of dancing, and many other artists now prominent before the public owe much to their association with her.

HAMPER.—Miss Genevieve Hamper, who in private life is Mrs. Robert B. Mantell, has won wide recognition as an interpreter of classic roles. Mr. Mantell met Miss Hamper while appearing as a "super" in his company at Detroit, where she was well known as an amateur actress. Recognizing her qualifications for Shakespearean roles, he engaged her as a permanent member of his company. And under his expert tutelage she has developed until now she has been promoted to such roles as Jessica in "The Merchant of Venice" and Cordelia in "King Lear."

LUND.—That most excellent conductor, John Lund, is contemplating the acceptation of a call to Buffalo, where the conductorships of the Orpheus Society and the Municipal Orchestra are awaiting him. It may be recalled that Mr. Lund's sphere of activity, ere he entered the comic opera field, was in the city by the lake, as the creator and head of the Buffalo Symphony Orchestra, and where he is held in affectionate remembrance for both his musical and social distinctions. Mr. Lund's departure, though a distinct gain for Buffalo, will leave a void in comic opera circles, and one it were difficult to replace.

NESMITH.—Miss Ottola Nesmith has temporarily taken a stock engagement since the closing of "The Vanishing Bride," and as usual is earning golden laurels on her work. The Newark *Star* of October 27 speaks of her as follows: "Miss Ottola Nesmith's portrayal of the young wife in 'Damaged Goods' at the Orpheum is a revelation even to those who have known her to be a capable actress. Manager Edwin Forsberg was particularly delighted. 'When Miss Nielson refused to accept the role,' he said, 'I feared that we might not be able to find a substitute in a hurry. Miss Nesmith, however, is exceeding the highest expectations. My fears were ill founded. Miss Neilson's absence is more than compensated for by Miss Nesmith's performance."

NOKES.—Tom Nokes is something of a Pooh Bah in Johnstown, Pa. In addition to being secretary and all round man for Scherer and Kelly, of the Cambria and the Park Family theaters, Nokes is secretary of the City Park and Playground Board, executive secretary of the Recreation Committee, which conducts five amateur baseball leagues, two basketball leagues, and a couple of track meets every year; secretary of the Public School Athletic League, vice-president of the Cambria County Checker Club, and a factor in the Parent-Teacher Federation of Johnstown. The playground system as operated by Nokes last Summer scored up an attendance of 210,000.

REVELLE.—Mr. Hamilton Revelle sails for New York on the seventh inst. on the *New York* from England after an absence of eighteen months. He was at Turin, Italy, when the war broke out, making some special films as star for the Maison Ambrosio. He completed four films this Summer and had an interest in the output, but the war has made it impossible to release them. He will return to Italy next Summer, and in the meantime will return to regular dramatic work in this city soon after his arrival.

ROW.—Arthur Row, while in San Francisco with the "Milestones" company, gave four readings from Maeterlinck's "Oglarumie and Selysette," which he produced last July in the New York University. On Oct. 13 he read it before Stanford University in the chapel. The students gave him a warm welcome and an ovation at the close of the reading. Other appearances were before the Channing Auxiliary Twentieth Century Club at Berkeley, and at Paul Elder's art gallery.

MAXIMS OF THE STAGE

A parrot may be taught, if need be, to accentuate in the right place.—LESSING.

A title must not be a menu card. The less it reveals of the contents the better.—LESSING.

The Medea of the old dramatists is, in spite of all her crimes, a great and wondrous woman.—SCHILLER.

Shakespeare's plays are without exception in perfect conformity with the rules of the stage.—ULRICI.

What distance separates the actor, who comprehends one line from the one who also feels it!—LESSING.

In tragedy the monarchical constitution prevails; comedy, on the other hand, is the democracy of poetry.—SCHLEGEL.

A play is, dramatically, more effective when it consists not merely of action but also contains sentiment, passion and thought.—ULRICI.

Nothing in the characters must be contradictory. A Turk and a despot, even when in love, must still be a Turk and a despot.—LESSING.

It is the course of mortal things that the good should be shadowed by the bad, and virtue shine the brightest when contrasted with vice.—SCHILLER.

The true judge of art formulates no rules from his own taste, but makes his taste conform to the rules which the nature of the thing requires.—SCHLEGEL.

Stage work is so very difficult, and the only compensation for the artist is that we are talked about and criticised and some of us become popular.—ANNA HELD.

Many a bungler has written a beautiful title over a bad comedy, for the sake of the beautiful title. I should prefer a good comedy with a bad title.—LESSING.

I have had one voice beside me, always urging me on, and a voice within me saying, "Strive and you will win; but keep on, keep on!" And I have kept on.—MRS. LESLIE CARTER.

I have heard some persons say, "Just as in real life." But there's the difficult part, for it is art concealing art, and the nearer we approach to Nature the more difficult it is.—JOHN DREW.

Acting is measured with a tape, and the chief demand seems to be for form. This is right, and, indeed, is imperative, whenever it is certain that the actor at his best is one who never can rise above the high-water mark of correct mechanism.—WILLIAM WINTER.

To the Parisian a woman seems attractive who understands how to make herself dainty. He goes into raptures over an artist who trips about on the stage with mincing steps, purses up the lips to look childlike, carries her head on one side, raises her eyebrows, and forces her voice to a strangely high pitch—all that to appear naive and innocent. He has no sense for the insufferable affectation of all these petty tricks, and opens his eyes wide if a stranger tells him that he requires naturalness in an artist.—MAX NORDAU.

Given a hero with such and such a character, the spectators must be made to see that his every action is the strict and logical effect of the known causes. They must feel that every man of such a character and so circumstanced would act and speak as he does. This is the often-expressed presupposition of Lessing's criticism of the plays mentioned in the "Dramaturgie," but in various ways it finds frequent expression there as the inviolable law. All other faults which the dramatist may commit are small in comparison with the breaking of his chain of cause and effect.—CHARLES HARRIS.

MARTIN HARVEY'S REPERTOIRE

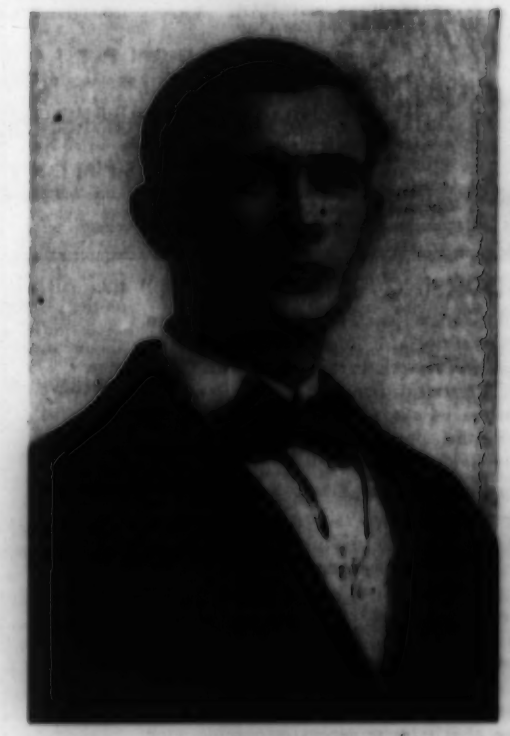
Martin Harvey will soon begin his tour of this country with a repertoire which will include the following plays: "The Only Way," "The Breed of the Treshams," "The Taming of the Shrew," "Œdipus Rex," "Pelleas and Melisande," and "Hamlet."

PRODUCES AMERICAN'S PLAY

"The New Shylock," by Herman Scheffauer, which was recently acted by Miss Horniman's company at the Manchester Repertory Theater, is the first American play to be presented at this famous English playhouse. The play's action takes place in the Ghetto of New York, where the author was a settlement worker for two years.

POPULAR MANAGERS

Although Canadian born, Mr. Odlum is, in reality, a product of Virginia, where he spent his early life and acquired his education as a resident of Richmond, but his home is now in Vancouver, B. C. In early life he traveled extensively all through the Eastern States, and although still young (in the early thirties) he has been identified with theatrical interests for more than eight years, being originally a scenic and poster painter, and later, as a side issue, a concert singer in illustrated songs, when that novelty was at its height. His first Canadian enterprise was the management of the Colonial Theater at Hamilton, Ont., which he later acquired, in conjunction with his present partner, William J. Malcolmson, under the name of the Colonial Amusement Company. Four



GREY B. ODLUM.
Manager Grand and Hippodrome, St. Catharines, Ont., Canada.

years ago they secured the Grand (which is the best one-nighter on A. J. Small's Circuit) and the Hippodrome in St. Catharines. With the former as head office, they have successfully promoted seven theaters throughout Ontario, besides exploiting, with varying success, a number of vaudeville acts and several small productions.

CLAYTON E. BROWNE.

ESTABLISHED JANUARY 4, 1879

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INDORSING THE "MIRROR"

WE repeat what has been said before in the editorial columns of THE MIRROR, that we rejoice in any effort made by the theatrical fraternity to relieve the distress of the players in the European war zone. Such efforts are humane, and very likely necessary.

We have, however, taken exception to certain restricted charitable undertakings designed to use the American actor as a means of raising money for what was described as an "English and French war fund." Nominally, this fund was intended to relieve the distress of families belonging to English and French actors who had enlisted in the war. But there is something portentous of other than charitable purposes in naming such aggregate contributions a "war fund;" and we are not at all sure whether a fund so designated might not, in part or as a whole, be diverted from the purpose intended, and used to buy arms and equipments. By no means do we insist that this was the intention; but the hypothesis is not excluded.

THE MIRROR does not wish to be understood as throwing obstacles in the way of raising funds for the relief of distressed families of European actors. To do so is a legitimate and most commendable charity. What THE MIRROR has contended as wrong in the movement was the presumption of appealing to American actors to restrict their charity to English players when there is suffering among all the actors in the nations concerned in the war.

We rejoice to know that this attitude of THE MIRROR has met with popular approval among its readers, and that even English actors indorse it, as shown by the following letter from a distinguished player:

BELLEVUE HOTEL,
SAN FRANCISCO, Oct. 26, 1914.

SIR: Will you be good enough to place me on record as saying that I entirely agree with your attitude respecting the appeal to the American stage to aid the English actors.

Considering the very large number of English actors who are working in this country, and who should be willing to give largely to the less fortunate actor at home, it is unreasonable and should be unnecessary to ask the American actor to contribute to any such fund. The effect of this war is being felt in no inconsiderable degree in America, and before it is over it is possible that the American actors will have all they can do to look after their own. As an Englishman, I wish to express my regret that such an appeal should have been made. Let the American actor be asked to help the French or Belgian stage by all means. There is good reason for that.

Believe me to remain
Yours obediently,
GEORGE ARLISS.

Again we say, let the great number of English actors earning their living on the American stage contribute liberally to the English war fund, and let the neutral American actor, when he can afford it, contribute his share to the charity funds of all nations, for his success, as well as his living, in this country is depending on the composite population representing all the nations involved in this conflict.

STAGE WAR, CANVAS HAVOC

Busy days and long vigils await the battle playwrights and painters after this cruel war is over. The best of them will not "beat" the writers and moving picture makers to it. So much the better for the playwrights and the artists. They can afford to wait. They will come in after the magazine editors are weary of carnage copy.

Somewhere in the dusty tomes which began to accumulate Civil War material there are first plays of that period, but they were not written or played until the smoke and the roar of the field had disappeared. Many survivors of the historic engagements were at rest in the everlasting truce of the hereafter long before "Shenandoah" and "Alabama" and "Maryland" were put upon the stage. And before these were old, the painters had given us panoramas of Gettysburg, the Siege of Vicksburg, and other conflicts that occurred between 1861 and 1865. For the most part, the lecturers who pointed out on canvas the charges and the places where the tide of battle turned had never smelled gunpowder. They were a generation after the participants. But the old panoramas drew the crowds long after the Grand Army began to thin from age.

"Shenandoah" and other plays of that class continued to appeal to theatergoers for years after the panoramas had been packed away in "innocuous desuetude." Some of these Civil War plays were repeated on the stages of New York and in other cities within the memory of people who have not yet been classified as ancients.

What of the "harvest" that is to come after the last gun has been emptied in the war which has already made computation as to the killed and wounded beyond mathematical skill, and which has exhausted the storehouse of adjective of the most prolific writers?

It may be assumed that the old panoramic views will not be in evidence, for moving pictures supplanted them long since. But there will be enough material from what is now occurring to keep playwrights and artists now unknown "working over time" to satisfy the demand.

CRITICISM AGAIN

(From the Pittsfield, Mass., Eagle.)

Alan Dale's retirement from his critical post on the New York *American* forms the basis for a leading editorial in THE DRAMATIC MIRROR. THE MIRROR reaches the conclusion that "Dale has done more to degrade theatrical criticism and deprive the stage of its claim to respect as an institution of dignified art in the United States than all other influences combined."

Continuing, THE MIRROR says:

"Mr. Cohen attracted attention by his flippant way of dealing with players, playwrights, plays, and play-producers; by the injection of the distinctive personal note, and by the utter disregard of persons or feelings. The one consideration of his reviewing was himself. Now, nothing is easier than to attract attention by ridiculing an accepted institution, unless it is to level the shafts of satire with callous disregard for consequences, at a poor devil player who cannot defend himself. Right there Mr. Cohen achieved his most brilliant successes. There was a time ten or twelve years ago when this at-times brilliant writer could stab an actress with a phrase, throw an actor into hysterics, ridicule a dramatist, off the stage or ruin a manager's investments."

One fault of the uncultivated or heedless critic is that he forgets that those against whom he directs his poisoned darts have feelings the same as he has, and the same right to life, liberty, and the pursuit of happiness, even if they never catch it. He often forgets that the players are striving to do sincere and honest work. It is pitiful to witness the spectacle of a man entering a theater and afterward reporting merely the inferior and imperfect things he saw. It seems to us that continued practise of this petty fault-picking performance must eventually unfit a man to sit in judgment on any subject involving discrimination, taste, or art.

This brings us to a point of cordial agreement with Editor Schrader, who writes:

"One sincere and competent critic has it in his power in every community to create a following for himself in behalf of good plays. A persistent policy of upholding the best art ideals in the drama creates its own disciples, and an appeal to the serious and intelligent portion of a community quickly leads to the establishment of a worthy standard. Whatever the commercialised press may do for the present to abolish dramatic criticism, there will always be a place for a brilliant writer to surround himself with a powerful following of readers devoted to the stage; and out of the conditions of to-day a more dignified manner of dealing with the theater will surely develop. It is not for Mr. Dale to speak of 'commercialised criticism.' He has gone as far as any man in his position can to commercialise his point of view and method; not by selling himself to managers, but by pruning by the applause of the unthinking, who laugh at the thrust which inflicts a pain."

Managers will some time learn that it pays to deal honestly with the public, and the critic who tells as near the truth as he can is certain one day to hear the ripple of approving applause ringing in his ear. The theatrical sun may rise and set in New York, but it should cast an occasional ray on the long-suffering "dog." New York appreciation, after all, is not to be taken too seriously. A city that will go in raptures for months over "Too Many Cooks" and "Potash and Perlmutter" is still a long way from the higher levels of dramatic art.

MARRIED

Josephine D. Condon, of "The High Jinks" company, was married to Samuel B. Ripley, of Bridgewater, Mass., Oct. 10.

Franklin Ardell, actor, was married to Miss Margaret Elizabeth Imandt, of Beechhurst, L. I., Sunday night, Oct. 18.

Miss Eleanore Palmer, otherwise known as "Belle Adair," was married Oct. 10 to Rudolph Frederick Baar. Mrs. Baar will continue upon the stage at least for the present.

Elsie Lindeman, an actress and daughter of a Cincinnatian, was married Sept. 30 in Lexington, Ky., to Michael McGarry, an actor, of Stockport, England.

Miss Una Brooks and William Quimbay were married at the home of Mr. Quimbay's parents, 815 West Pico Street, Los Angeles, two weeks ago. Both are members of the Gilbert and Sullivan Opera company.

Frank Young, company manager for "The Poor Little Rich Girl," was married in Minneapolis recently to Nappalee Foster, understudy for the title-role in the Cohan play and formerly in "Prunella" and "Within the Law."

Mike Donlin, one time actor, now coach hitter extraordinary for the Giants, and Miss Etta Rose, niece of Mr. and Mrs. Charles J. Rose (Mabel Fenton), were married on Oct. 20. Donlin's first wife was the late Mabel Hite.

Baron Adalbert Stach Von Goltzheim, who comes from one of Prussia's oldest families, was married recently to Alma Gene Peltier, an actress. Baron Von Goltzheim met Miss Peltier in "sweethearts." He was stage-manager for Christie MacDonald, and Miss Peltier was singing a second role.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional engagements can be known by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

BERNARD WIRTH, Evansville, Ind.—We are sorry, but cannot be of any use to you.

E. M. C.—Fay Courtney is one of the Courtney Sisters, now in vaudeville.

"BALTIMORE."—When last heard of he was with "The Marriage Game" company.

RAYMOND A. KERN, Central Falls, R. I.—Frederick Bond died about a year ago.

E. C., Montreal, Canada.—Questions relative to marriage, etc., cannot be answered through this column.

"CONSTANT READER," N. Y.—Priscilla Knowles is playing this week at the Union Square Theater, New York.

MARGARET ECKLES, Philadelphia, Pa.—Brandon Tynon may be addressed at 16 Gramercy Park, New York city.

F. S., Staten Island.—Blanche Shirley, when last heard of in May, was playing at the Opera House, Newport, R. I.

"CURIOUS," New Brunswick, N. J.—For information of "Yosemite," see page 9, Oct. 21 issue of THE MIRROR. It is against our policy to answer your last question.

L. W. JEFFERY, Alberta, Canada.—Write to Samuel French, 28 West Thirty-eighth Street, New York, for list of amateur plays. THE MIRROR is now $2.50 a year.

BERYL M.—Through accident, we printed in the Oct. 14 issue of THE MIRROR that Walter Scott Weeks was playing in Worcester, Mass.; he is not playing Worcester, but Lowell.

G. M. H., Rochester, N. Y.—There was an Emma Francis that played in vaudeville eight or nine years ago with several Arabs. She later played with Marie Cahill in "Judy Forgot" at the Garrick Theater, Chicago, in 1911, taking Ethel Johnson's part when the show moved to New York. Thomas Emery is playing in motion pictures.

A. M. L., R. I.—Julia Dean first appeared in stock, then she had a brief career in vaudeville. She supported Nat Goodwin in "The Altar of Friendship," presented in New York, 1902. Miss Dean has played prominent parts with such players as Kyrle Bellew, Edward J. Morgan, Eleanor Robson, Cecilia Loftus, and was featured in the "Little Gray Lady." She appeared as Polly in "The Round-Up," in "Paid in Full," Christiane De Maigny in "The Lily."

F. L. S., Bethlehem, Pa.—Ralph Kellard was born June 16, 1885, in New York. First stage appearance in "In the Palace of the King" and "A Gentleman of France," 1902 and 1903. Then he retired through illness, but reappeared in Brooklyn in stock. Has played in "The Eternal City," "The Music Master," "Warrens of Virginia," "The Land of Hope," and "Rebecca of Sunnybrook Farm." After this he played on the road with his own stock company, 1913.

DEATHS

LOUIS RAMSAY died at Boston on Sept. 29 of paralysis. He was fifty-six years old.

HOWARD MORGAN, late theatrical agent in Rochester, N. Y., left an estate valued at $12,000, mostly to his widow.

GEORGE H. HOUCK, a prominent theatrical man, died in Catonsville, near Baltimore, Md., aged eighty-six. He was proprietor of the Old Holliday Street Theater, Baltimore.

SALINGER.—On Sept. 26 Nathan Salinger, father of Mrs. Phil Branson, Mrs. Harry Hanlon, Herbert and Arthur Salinger, New York city, aged eighty-two years.

CAPTAIN WILLIAM GOODWIN FITCH, father of the late Clyde Fitch, the dramatist, died at his home, 113 East Fortieth Street, Oct. 26, aged eighty-three.

RALPH C. MARTHY, follower of the profession for nine years, died, aged thirty-six, in the home of his mother in St. Louis. He is survived by a widow, Katherine Marthy. He has appeared in several vaudeville successes, the most popular being "Wronged from the Start."

ROY KEYSER, for a number of years property man at the Academy of Music, Savoy, and the Apollo theaters, Atlantic City, died Oct. 19 from tuberculosis. Mr. Keyser had been ill for some time past, having not worked for the last year.

JAMES F. MACCORMICK, advance agent for the Harry Hastings's Show now running in Omaha City, died suddenly Oct. 7. He had been ill with abscesses for six days. He was thirty-seven years old; he is survived by his mother, who is a resident of Brooklyn, N. Y.

NEILL MCNEIL, the comedian, died in Lancaster, O., recently. He is late of "The Little Blue Bird" company. He also played in "1492," "The Strollers," "The Show Girl," "The Girl and the Bandit," and "A Little of Everything."

ON THE RIALTO

It is said that in "That Sort," which opens Friday night, Nazimova is seen in a sympathetic characterization for the first time in her American career.

Though Alan Dale is no longer associated with the New York *American*, he continues to be "among those present" on first-nights. It is said he is writing for a syndicate of two hundred and eighteen newspapers. Meanwhile Charles Henry Meltzer, Ada Patterson, Victor Watson, Wesley Hanmer and others are writing the *American* reviews.

An entirely new final act has been written for "Life," at the Manhattan Opera House. This not alone shortens the performance by more than a half-hour, but does away with the use of firearms, which were a predominant factor in the original act.

During the first presentation of the play, Mr. Brady perceived that the effect of the wholesale shooting was unpleasant to the more timid spectators, particularly many of the women and girls, in the audience. This was called to the attention of Thompson Buchanan, the author, and he was commissioned to write another act replacing the old one and eliminating violence. The play now ends upon a Mexican desert, where the hero is finally cleared of the charge of murder under which he so narrowly escaped execution.

It is a story about a theatrical row, and it comes up from St. Louis. In the rumpus, Alice Nielsen, Manager Long, of the Odeon Theater, and Mons. Ganz, the Swiss pianist. According to Miss Nielsen, she called up Manager Long before the concert began and asked for tickets for friends. She says that Manager Long told her if she wanted any tickets she could pay for them. An argument ensued in which Miss Nielsen alleges that Manager Long uttered ungentlemanly language. Miss Nielsen went to Mons. Ganz and told him what had had occurred. Mons. Ganz remarked, "Ze grand lady have been insult; I, too, shall not appear." All this time the audience waited. They had become fidgety, and finally Manager Long told them there would be no concert, and they filed out. Manager Long alleges that Miss Nielsen and Mons. Ganz broke their contract and that he is not responsible for artistic temperaments. As a Missourian he showed 'em.

Ruth Chatterton, who plays the part of the little orphan girl, Judy, in "Daddy Long Legs," calls upon psychology as a justification for maintaining a slightly apathetic gait and a droop in her shoulders, after Judy has left the orphanage and is a college girl among different influences and environment:

"I spent much thought, putting myself in the place of Judy," says Miss Chatterton, "and it seems to me that nothing—not clothes, not surroundings, not different people and different thoughts—could completely eradicate what eighteen years of an orphan asylum have done to Judy's sensitive character. Something of that 'horticonless' institutional life must survive, and in Judy's case her mental attitude transforms it into her gait and her slight slouch.

"If Judy were not the introspective little person she is, the surroundings might have brought about an entire radical change, but she is so constituted that she can never quite forget, and her walk still shows that she is seeking wistfully for the unknown in her life."

George Forbes, Mirror correspondent at Calgary, Canada, forwards the following letter which Jeff Lydiatt, secretary-treasurer of the Western Canada Theaters, Ltd., recently received from a stage aspirant:

"DEAR SIR.—I have invented the 'Vox Humana' trumpet, otherwise an imitation of the trumpet by the voice. This I have been practising for some time to obtain perfection and am now ready to perform in public. I imitate the roll of the drum also. I shall appear under the title, 'The Last of the Troubadours with His Own Invented Vox Humana Trumpet.' Words left one day (tune) could be trumpeted the following night. I have an extraordinary gift of tune. New airs run through my brain for any length of time, and these are tunes with 'go' in them, but I failed to master harmony, so if these tunes catch it would be necessary to record them, as I cannot recall them afterward.

"Ideas often 'run riot' in my head. I am accustomed to sketch portraits from photos, etc., in a small way and perhaps could be enlarged on screen. Ideas not developed for public performance. I am open for permanent engagement.

"Faithfully, F. J. B."

A real novelty may be looked for in "The Eyes Have It," a musical fantastic farce in which Charles Dickson and Roland Oliver, the latter the author of "Little Eyes," a playlet now running at the Princess Theater, are collaborating, and the action of each of which harks back to the prehistoric period. The music of "The Eyes Have It" is by Harry Olsen, a new composer, who studied under the famous Edward Grieg. It is predicted that a real sensation is in store for the theater public. The lyrics of the piece are uncommonly novel. The second act carries back a million or more years, and Broadway is expected to sit up and take notice. In the fourth act a most dainty touch in love-making (as conceived by the authors and as it might have obtained among our prehistoric ancestors) is shown when the suitor is shown in the act of manifesting his adoration by gently imprinting his osculatory manifestations upon the knee of his inamorata.

WOOLF COMEDY ACCEPTED

Oliver Morosco to Produce "The Lady of the Sonnets" Shortly

Oliver Morosco has accepted a play, "The Lady of the Sonnets," or "Master Willie Hewes," by Edgar Allan Woolf.

Contracts have been signed and the play will, it is expected, be produced within eight weeks. Mr. Woolf describes "The Lady of the Sonnets" as a "romantic historical tragicomedy."

Mr. Woolf has already started work on another three-act play.

METROPOLITAN SEASON SURE

The war now raging in Europe will not deter opera enthusiasts from having their regular Metropolitan season. The Metropolitan staff has announced that all plans are complete and that the house will throw open its doors Nov. 16.

Among the novelties to be presented will be "Madame Sans Gene," a new opera in four acts; "Borodin's Russian opera, "Prince Igor," and Franco Leoni's "L'Oracolo."

The list of artists is complete with the exception of Mr. Dinh Gilly, the Algerian-French baritone, who is said to be held by Austria as a prisoner of war.

Among the revivals will be the ever popular and tuneful "Carmen," and Beethoven's "Fidelio."

WHERE IS JAMES PHILLIPS?

James Phillips, twenty-two years old, who played in the Princess Theater, Los Angeles, Cal., in March, 1912, is wanted by his mother, Mrs. Theresa Phillips, 2702 Mozart Street, Los Angeles. He was in Macon, Ga., March 10, 1912, from which city he wrote to his mother. She has heard nothing from him since that time. Mrs. Phillips will be grateful for any information concerning her son.

LYDIA LOPOKOVA A COMEDY STAR

Lydia Lopokova, the little Russian dancer, is now an actress—a star, in fact—and under the management of Harrison Grey Fiske. The play is a comedy, the title "The Young Idea." It hits all the "isms" and "ologies" of the day. The author is Ethel Watts Mumford. It was given at the Star Theater, Buffalo, Oct. 26, and the audience was in raptures over the production.

"NEW HENRIETTA" TO GO ON TOUR

Joseph Brooks's production of "The New Henrietta" will begin its tour at Indianapolis on Christmas Day, after which it will be taken to Chicago for an indefinite engagement. A notable cast has been provided which includes William H. Crane in his old role of Old Hick, Thomas W. Ross as Bertie, Macklyn Arbuckle as the Rev. Murray Hilton, Amelia Bingham as Mrs. Opdyke, and Mabel Taliaferro as Agnes.

DIXEY WINS VERDICT AGAINST WOODS

Henry E. Dixey won a verdict before the Supreme Court for $6,250 against A. H. Woods. Mr. Woods was accused of discharging Dixey after having made a contract paying the actor $600 weekly to appear in "Gypsy Love."

Mr. Dixey sued for $5,000, but interests and costs raised the amount to $6,250.

NEW PRINCESS PLAYLET

"The Outcry," by H. K. Webster, Takes Place of Stanley Houghton's "Phipps"

"The Outcry," a play with a war theme, by Henry Kitchell Webster, has been substituted for Stanley Houghton's "Phipps" at the Princess Theater. There are three characters in the playlet: the daughter of a family of refinement in a beleaguered country, her brother, and one of the officers of the invading army.

SAYS HE KNEW ACTRESS

Dr. Ernest C. White, who was sentenced Oct. 19 to ten days in the workhouse by Magistrate Breen when accused by Mrs. George Howe of attempting to flirt with her on the street, has been released in $500 bail by Judge Rosalsky, following an affidavit in which he stated that he had known Mrs. Howe in Paris. He says he concealed this fact from the magistrate when arrested through a sense of chivalry.

Mrs. Howe, known on the stage as Margaret Vale, and who is the wife of a professor of Latin in the University of North Carolina and by marriage a niece of President Wilson, denied at her home, 132 East Nineteenth Street, that she had ever known Dr. White in Paris.

GEST'S RUSSIAN BALLET COMING

Morris Gest's production of the Moscow pantomime-ballet, "He, He and She," with Theodore and Alexis Kosloff and Maria Baldini as principals, opened at the Coliseum, London, Sept. 15. Weeks of delay were entailed through the shipment of the scenery through the Teutonic States; most of it was lost, and an entire new production had to be built in London. The British engagement, in these strenuous times, is booked for five weeks only, after which the production and company will be brought to New York.

WHITESIDE TO TOUR ENGLAND

Arrangements have just been completed whereby Walker Whiteside will return to London next May, where he will again appear in Zangwill's "Melting Pot." After his London engagement in this play he will visit Birmingham, Manchester, Liverpool, Dublin, Glasgow and other provincial cities. Before returning to America he will play a short engagement in London, appearing in a repertoire which will include "The Typhoon," "Mr. Wu," "We Are King" and "Hamlet."

"FANNY'S FIRST PLAY" CO. HERE

Granville Barker's English company which will present "Fanny's First Play" through the country this season, under the direction of the Shuberts, arrived in New York Saturday, Oct. 31. The organization includes George Carr, William Lewis Sealy, George Fitzgerald, Isabel Jeans, A. W. Tryor, Claude Rains, Milton Ross, Gerald Hamer, Sidney Paxton, Miss Kate Carlyon, Cecil Humphreys, Eva Leonard Boyne, Mary Barton, Arnold Lucy, Gladys Mason, Herbert Dansey, and Basil Sydney.

CYRIL MAUDE HERE

Cyril Maude and his English company, including Elsie Mackay, will arrive in New York to-day for a second season in "Grumpy," under the management of the Lieblers. Mr. Maude will open at the Plymouth Theater in Boston on Nov. 9.

Miss Mackay, well known as a stage beauty in England, will play the part of Virginia Bullivant in place of Margery Maude, who made her American debut with her father last year.

BISHOP TO SUPPORT MISS ILLINGTON

Alfred Bishop, well known on the English stage as a character actor, has been engaged to play a leading role in "The Betrayal," Henry Arthur Jones's new play in which Margaret Illington is to star. Mr. Bishop has been on the stage for more than fifty years, during which time he has played leading roles with Sir Henry Irving, Sir Charles Wyndham, and H. B. Willard.

NAZIMOVA PREMIERE FRIDAY

The premiere of "That Sort," the new play by R. Macdonald Hastings in which Nazimova has the leading role, takes place at the Harris Theater Friday night, Nov. 6. Owen Johnson's long-awaited "Salamander" quietly departed from the Harris Saturday night, Oct. 31, after eleven consecutive performances.

CAST OF "THE YOUNG IDEA"

For the company which is to support Lydia Lopokova in "The Young Idea," Harrison Grey Fiske announces the engagement of Eleanor Gordon, Olive Templa, Kate Mayhew, Althea Walters, Alice Madison, Malcolm Duncan, Thomas V. Emory, Aldrich Bowker, France Bendtsen, Arvid Paulson, William B. Moore, and Gregory Kelly.

LIEUT. W. KING LECTURES AT PLAZA

Lieutenant W. Nephew King, late of the United States Navy, will lecture, aided by moving pictures, upon "Mexico, At Peace, At War," in the Rose ballroom of the Plaza Hotel at eight-thirty, Thursday, Nov. 5. At ten a dance will be held and later, in the Palm Room, a supper. Frank McKee's Orchestra will assist.

The PUBLICITY MEN

Frank Bruner is in advance of "The Beautiful Adventure."

John McMahon has transferred his activities from "The Salamander" to the New England company of "Under Cover."

It is largely through the clever publicity work of Charles Hayes that "Twin Beds" has become one of the season's successes.

Townsend Walsh is obtaining some excellent notices for Grace George in "The Truth."

Will M. Elliott is in advance of the film feature, "Neptune's Daughter," in Michigan, and reports that the attraction is making a lot of money.

Randolph Hartley is the author of a new play in which Homer Lind is shortly to star. The piece, said to be of a psychological character, is entitled "The Harbor of Hope."

Leander Richardson has moved his field headquarters from the Playhouse to the Manhattan Opera House, in order to be near the scene of operations of "Life," which he aptly terms the "big Brady-drama."

Lee Parvin and A. G. Coughlin are paving the way for the Marion Dentler company of "Peg o' My Heart," which is just completing the tour of the Canadian provinces from Halifax, N. S., to Vancouver, B. C., M. E. Klein is the "man behind." The tour has proven decidedly profitable in spite of adverse conditions due to the European situation.

Will J. Guard says that writing war stories and penning tributes to operatic temperament are insignificant trade compared to rescuing singers from prisons of war cells. Mr. Guard's latest coup d'etat was the freeing of Albert Reiss, the German tenor, and his French wife, held as prisoners of war by the French Government for ten weeks. As soon as Mr. Guard heard of their plight he appealed to three members of the French Cabinet with whom he was acquainted, with successful results. Now that Mr. and Mrs. Reiss have finally reached our peaceful shores they declare their intentions of becoming naturalized as soon as possible.

STAGE NOTES

Phyllis Carrington has closed with "The Third Party" to play the lead in "Everywife."

The Professional Woman's League gave Oct. 31 a Hallowe'en party in honor of the golden wedding anniversary of Mr. and Mrs. George Conway.

Jerome Patrick has replaced Charles Cherry in "The Beautiful Adventure," Mr. Cherry having been given the leading male role in "Outcast," with Elsie Ferguson.

Eleanor Miller, leading woman with Norman Hackett in "The Typhoon," was out of the cast the first three days of the Chicago engagement, due to a total loss of voice from strain of the vocal cords.

Mayor Mitchel has made the first application for seats for the opening performance of Phyllis Neilson-Terry in "Twelfth Night." The date of opening has not been announced.

Ida Hamilton, after an absence of more than six years from the stage, returned last week in the role of Louka in "Arms and the Man" at the Little Theater in Philadelphia.

Al. Warner, of "Quincy Adams Sawyer" fame, has launched into musical comedy. He is playing one of the character leads in "The Million Dollar Doll" company, and his singing is winning for him universal praise.

Howard MacKent Barnes the author of Sarah Padden's new play, "The Little Shepherd of Bargain Row," has returned to Chicago to produce another new play, in which Muriel Grassby Barnes and James K. Hosey, formerly of "Bunty Pulls the Strings," will co-star.

A feature of the new management of Daly's Theater will be the orchestra, which will be under the direction of J. Sebastian von Hiller, the director at this theater in its earlier days. Among the operas conducted by him were "The Geisha," "La Poupee," "The Circus Girl," "The Runaway Girl," and "The Country Girl."

Mary Berrose has recently bought "Meadowcroft," an old Colonial house belonging to Colonel Read, of Revolutionary days. It is situated on the Five-Mile River Road between Darien and New Canaan, Conn. "Meadowcroft" is reputed to be one hundred and sixty years old and is one of the landmarks in that section of Connecticut.

Mr. Charles H. Clark (now playing with "The Old Homestead" company) has followed the stage longer than is permitted most actors, having begun his stage business in the old National Theater in Boston. He was engaged in the cast of "Three Wise Men" at that house at the time it burned in 1862. During his late tour through Maine he has renewed many acquaintances made while associated with George H. Wilson, under the name of Wilson and Clark company.

THE FIRST NIGHTER

Mr. Dippel Brings Forth "The Lilac Domino."—"The Battle Cry" with William Farnum—"The Highway of Life."—"Experience"—"The Salamander"

"THE LILAC DOMINO"

Operetta in Three Acts by Emmerich von Gatti and Ilela Jenbach; Music by Charles Cuvillier. American Version by Harry B. and Robert B. Smith.

Vicomte de Brissac ..... George Curson
Georgine, his daughter ..... Eleanor Painter
Elledon, his nephew ..... James Harrod
Leonie d'Andorcet ..... Rene Detling
Count Andre de St. Amand ... Wilfrid Douthitt
Prosper ..... John E. Hazzard
Casimir ..... Robert O'Connor
Baroness de Villiers ..... Jeanne Maubourg
Istvan ..... Harry Hermsen
Pia ..... Anita Andrews
Mimi ..... Jane E. Miller
Mariette ..... Marie Hamilton
Susanne ..... Christie D'Allott
Celeste ..... Gertrude Greenberg
Floretie ..... Julie Cahill
Jean, lackey of the Vicomte. Leicester Parker
Frederic, valet to Count Andre. Maxwell Olney
Max ..... R. Terrill
Henry ..... Louis Burke
Maurice ..... H. B. Boell
Antoine ..... John Felderhof

Other characters by Misses Evelyn Bohlman, Genevieve Forbes, Edna Goldsberry, Margaret Hussar, Ora L. Keeler, Augusta Leeper, Anita Andrews, Angelica Berrenberg, Helen Curtis, Irma Case, Lyn Donaldson, Frances Du Barry, Calvina Emery, Marjorie Foley, Myrta Gilkinson, Rose Heid, May Johnson, Frances Kennedy, Martha Krambach, Eleanor Leonforter, Daisy Marshall, Norah May, Helen Merriman, Harriet Miller, Madeline Mitten, Adele Rayner, May Robbins, Helen Tashman, Mattie Vance, Irene Walters, Anna Week, and Onor Wiser.

At the very start let me say that Mr. Dippel's new offering fulfills to a three-fourths degree all anyone had any reason to expect. He has assembled a delightful singing staff, the operetta is staged and costumed up to the very mark, and he has installed an orchestra able to cope with anything the score can lay claim to. Besides, Cuvillier's music is sometimes brilliant and always charming. He knows the secrets of orchestral resources and plays cunningly on your penchant for favorite airs. It is a thing of really enjoyable proportions—to the extent named. When it comes to the book, the fourth element in the equation, you pause in the effort to discover wherein Mr. Dippel has tried to surpass his numerous Broadway competitors. Apparently he has taken his cue from what he believes to be the standard of quality on the Great White Way in the musical line, and instead of giving us a romantic operetta of a compromise character between the ultra highbrow and definite lowbrow, he has effectually surrendered to Broadway tradition and given us another Frenchy farce set to music. As a result, we were forced to be satisfied with a familiar form of obsolescent musical comedy improved by being delightfully sung, not so good as "The Chocolate Soldier" and "Merry Widow," and better done than "The Woman Haters" and "The Count of Luxembourg."

At that we were grateful, even though we had hoped for better things—from the former impresario of the Metropolitan Opera House. The premiere took place before one of the finest musical audiences that ever gathered to see a musical comedy. The boxes were filled with distinguished people from the Metropolitan and from the society circles of our big town; and they applauded to the echo. It was a perfect ovation, unlike any premiere since premieres became things of almost nightly recurrence. And most of it was deserved.

In the aristocratic tenor of the entire performance, Mr. Dippel has realised expectations. He gives us singers who can sing. In Miss Painter we have gained a most charming artist for light opera, one who attracts by her personality almost as much as by her extremely fine singing ability, which is a good top note above the average. She has sung successfully in Charlottenburg and has had just enough grand opera experience to know the dignity of her art without becoming heavy. She has a first-rate opposite in Mr. Douthitt, who, though he is lacking in personality, sings marvelously well. Miss Detling is another strong principal and is delightful in an ingenue role. The comedy relief is supplied by Harry Hermsen, John Hazzard, and Robert O'Connor. All are clever in their line of work, but the characters they play belong to a genre that is rather going out of fashion, which is not, perhaps, their fault.

As to plot, it is this: Count Andre, Prosper, and Cassimir, three young bounders, shake dice to determine which of them shall marry a rich heiress and save them all from bankruptcy. Andre turns up the fatal number of pits. At the ball where this develops he falls in love with a girl in a lilac domino, who is Georgine, the daughter of the rich Vicomte de Brissac. He does not see her face, and she disappears, but when he is introduced to her later at her home, something reminds him of the lilac domino, and his affection becomes fixed on her. Georgine returns his love, but just as things are proceeding nicely, a comical Hungarian bandmaster with a German dialect, Istvan, turns up and unintentionally betrays to Georgine that Andre cast dice for her to get money to save himself and his friends. Naturally Georgine's feelings are terribly hurt. She turns off the innocent Andre without listening to his explanation, and we seem to be in the crisis of a grand opera plot, when Georgine's love gets the upper hand and satisfactory explanations follow.

Prosper and Cassimir play amusing parts in the affair in their efforts to protect their interests in the marriage syndicate, but as characters they have been diverted from their original type and show a reversion to that of the ha-ha song-and-dance comedian of happy memory. Beyond this, it would be hypercriticism to find fault.

"THE BATTLE CRY"

A Play in Five Acts from the Story of Charles Neville Buck. Produced by the Messrs. Shubert at the Lyric Theater, Oct. 31.

Mrs. McNash ..... Lillian Dix
Jeb McNash ..... Donald Gallaher
"Brother" Talbott ..... Harry Hadfield
Juanita Holland ..... Grace Elliston
Dawn McNash ..... Beatrice Allen
"Uncle Bob" McGregor ... William Cullington
"Fletch" McNash ..... Will Marsh
"Bad Anse" Havey ..... William Farnum
"Mill" McBriar ..... J. E. Hutchinson
Tom ..... Myrtle Alderson
Bill ..... Albert Williams
Sam ..... Bert Hyde
Nash Wall ..... Thomas Mason
"Jim" White ..... W. H. Dupont
Mark Thixton ..... T. R. R. Henry
Mrs. Everson ..... Ora Lee
Young Mill "McBriar .. Forhall Daingerfield
Roger Malcolm ..... George Irving
"Slim" Everson ..... Forrest McCumber
"Breck" Havey ..... Daniel Hall
Mr. Trevor ..... Hallet Bosworth
Roy Calvin ..... Walter Lawrence
Judge Siderling ..... James C. Malaidy
"Jim" Fletcher ..... George Lawrence

This play deserves attention as drama of a purely American character, laid in the mountain fastnesses, and played with a race of beings that perhaps have their counterparts only in the feudal realms of Corsica and Montenegro. Barring some obvious crudities of dramatic construction, and whatever objection lies against frequent inartistic change of scenes, the love theme is so excellently developed and so out of the general run of things, that the play exercises a powerful spell after the preliminary developments which usher in the true subject of the play have been disposed of. As a novelty element, a number of intermediary scenes are produced on the screen by means of motion pictures.

But with due allowance for the splendid scenic features and the inherent interest in an exciting feud drama, the main charm exercised by the play is the purely poetic portrayal of the principal character, that of "Bad Anse" Havey, by William Farnum. A touch or two of too much realism and hardness in this portrayal would have reduced the play to bald melodrama, whereas the element of innate tenderness and manly dignity of the character as presented by Mr. Farnum gives it just the necessary ideal quality to make it poetic and lift it above the level of the commonplace.

The action develops from a rather interesting situation. Juanita Holland comes from New England to establish a school in the wild hills where the Haveys and the McBriars have for years maintained a savage feud. Head of the Havey clan is "Bad Anse," a man rather better than he is painted and at heart a gentleman, who has never killed a man but he stood face to face with him. It is the love story between the refined school marm and the bold mountain leader that forms the charm of the story.

We foresee this relationship early in the play, but it works out under rather more cleverly complicated circumstances than in the average story of this kind. The characters develop gradually. It is only by degrees that we begin to feel a true interest in the serious-minded, determined and fearless mountaineer, and to respond sympathetically to his boldly-announced intention to win the girl. It is in a way the old story of "Ingomar," with the gradual melting of the barbarian under the spell of the eternal feminine, even to the loss of power with his own followers and threatened rebellion against his authority.

A beautiful love scene is afforded in the coming of Anse to the girl's cabin and his magnetic influence over her in the moonlight of the porch; and a thrilling scene is shown in the desperate defense of the cabin against his would-be assassins, as he lies wounded and helpless on the floor and Juanita plies her rifle against midnight assailants. It may be sensational drama, but it is good American drama for all that.

Miss Elliston plays Juanita in a very interesting manner. It is a clear-cut performance that "gets over," even though lacking in warmth and the passionate ardor required of her in responding to the fiery wooing of Anse. Two other very excellent characterizations were those of the boy feudist, Jeb Nash, by Donald Gallaher, and that of the typical old mountain evangelist by Harry Hadfield. The cast, however, is excellent throughout, and the play is lavishly staged.

It is understood that the dramatic version is the work of Augustus Thomas.

"THE HIGHWAY OF LIFE"

Dramatic Version of "David Copperfield" by Louis N. Parker. Produced by the Liebler Company Oct. 26 at Wallack's Theater.

David Copperfield ..... J. V. Bryant
Miss Betsey Trotwood ..... Eva Vincent
Mr. Richard Babley (known as Mr. Dick). Prince Miller
Janet (maid to Miss Betsey) .. Rhoda Bernford
A Donkey-Boy ..... Master John Healy
Miss Agnes Wickfield (David's good angel). Edyth Latimer
Mr. James Steerforth ..... Vernon Steele
Tommy Traddles (David's friend). Philip Tonge
A Waiter at the Golden Cross .... Fred. Nicholls
First Old Fogey ..... Lionel Deane
Second Old Fogey ..... Beuve Gauther
Third Old Fogey ..... Tracey Barrow
Littimer ..... Leslie Bycroft
Daniel Peggotty ..... Emmett Corrigan
Clara (his sister) ..... Emma Chambers
Little Em'ly (his niece) ..... Dorothy Parker
Ham (his nephew; "Wery Salt"). H. Greene
Mrs. Gummidge ("a lone, lorn creetur"). Louis Emery
Martha Endell (Flotsam) ..... Anne Gaston
Mr. Wilkins Micawber ..... Lennox Pawle
Mrs. Micawber ..... Mrs. Maggie Fisher
Wilkins Micawber, Jr. (their son). Master Emmet Bradley
Emma Micawber (their eldest daughter). Arline Dewey
The Twins (also theirs) ..... Gladys Bradley, Miss Bisser
The Baby ..... By a Young Gentleman
Uriah Heep ..... O. P. Heggie
Mrs. Heep (his mother) ..... Helen Weatherby
Mrs. Crupp (lodging house keeper). Mabel Stanton
The Young Gal ..... By a Young Lady
A Cabman ..... Mr. Deane
A Ship's Officer ..... By a Favorite Actor
A Cabin Boy ..... By a Young Gentleman

Mr. Parker's latest contribution to the stage of Wallack's, where he has been so successful in two previous offerings, "Pomander Walk" and "Disraeli," is a unique and most interesting entertainment. It may be set down as an impracticable task to reduce a story of Dickens's "David Copperfield" to a consistently developed play of concentric interest, as the dramatic cohesion is absent in a tale of such complex incidents. But the author has contrived, cleverly enough, to develop the relations of David and Agnes into a fairly consistent dramatic theme, and to compensate for some sacrifice in this direction, has given us the Dickens characters in their serious outlines as well as their purely humorous elements, in an aspect extremely apt manner. With the aid of a very competent lot of players, the famous characters seem to step bodily out of the pages of the novel. Mr. Pawle's Micawber is done to the life, and this admirable player in his unique impersonation has added materially to his laurels. In a like manner we get a graphic conception in the flesh of Uriah Heep at the hands of Mr. Heggie; a beautifully rounded and sympathetic portrait of the Yarmouth fisherman, Daniel Peggotty, by Mr. Corrigan; a charming impersonation of the bustling Betsey Trotwood by that sterling old actress, Eva Vincent, and an interestingly persuasive sketch of Little Em'ly by Miss Parker. Add to this the characteristic Mrs. Micawber of Mrs. Fisher and the melancholy Mrs. Gummidge of Miss Emery, and a half dozen other types, down to the excellent impersonation of the waiter at the Golden Cross by Mr. Nicholls, and the performance is bound to be reckoned as far out of the usual. In addition, the production is handsomely staged, and every detail of the performance is closely and carefully looked after. As a whole it fits well into the category of quaint and artistic offerings that received the stamp of individuality from "Pomander Walk."

"THE SALAMANDER"

Play in Three Acts and an Epilogue by Owen Johnson. Produced by Selwyn and Company at the Harris Theater, Oct. 26.

Miss Snyder ..... Beverly Sitgreaves
T. B. Blaney ..... Wilton Taylor
Winona Herring ..... Vivian Rushmore
Clarice Stuart ..... Dorothy Bernard
Estelle Meaks ..... Becky Bruce
Ida Summers ..... Frapcine Larrimore
Mrs. Pim ..... Susanne Morgan
Garry Lindaberry ..... Orme Caldara
Joe Gilday ..... Ralph Bradley
Stacey Van Loan ..... Arthur Norbury
Dodo Baxter ..... Carroll McComas
Josephus ..... George M. De Vere
Edward Albert Sassoon ... Albert Bruning
Zip ..... Geora Henry Trader
Judge Massingale ..... A. E. Anson
Betty ..... Mildred Kable
Mary ..... Ellen Trevor

Though "The Salamander" passed through the glowing fires of publication unscathed chiefly because of its author's interesting observation of certain New York superficialities, it cannot claim a similar quality of success in its flight through the traditionally destructive blaze of dramatization. Mr. Johnson has erred in the same direction as many other adapters. He has presupposed on the part of his audience a knowledge of his story. Unfortunately, there were many in the audience who were unfamiliar with "certain episodes in the life of Dodo Baxter," and to them, in consequence, the play seemed meaningless and incoherent.

It is doubtful, too, whether the demi-vierge could ever become a dramatic figure. Her very nature is paradoxical and precludes force and consistency. No girl, no matter how attractive personally, can attract any great amount of sympathy or interest, who, by decidedly unconventional actions, leads experienced and apparently masterful men to expect a gratification of carnal desires and then, when near enough to the fire to appreciate its danger, tauntingly displays a halo.

These saintly qualities of the heroine have been developed in the dramatization to an insufferable degree of weariness. The worldly side of Dodo, far more interesting from a dramatic standpoint, has been lightly brushed over to permit her to preach morality to certain conscienceless old fluffs. One wonders how any rounder experienced in feminine conquests could waste his time and substance upon a girl who gave him in return for his attentions only sermons and boresome self-analyses.

In the play, Dodo Baxter is living with three other salamanders in a Madison Avenue boarding-house. In her expeditions to various cabarets and soirees she has met and duly ensnared Garry Lindaberry, an inebriate scion of a wealthy, aristocratic family; Massingale, a dignified old judge susceptible to feminine charms, and Sassoon, a libertine of the suave and fashionable school. Her efforts to repulse the despised Sassoon while successfully continuing to receive his costly presents, to keep the attractive Judge Massingale at a respectful distance the while she is fascinated by his fervent wooing, and to bring the alcoholic Garry to a permanently sober sense of his responsibilities, furnish the episodes of the play. She is aided and abetted in her work by the other little salamanders, who prove as unconvincing as their chief in their various moods of grafting, introspection, sentimentalising, and loving.

After Dodo has encouraged the Judge to believe that their lives will not be complete without a beautiful adventure on a South Sea island, Garry enters intoxicated, firm in the belief that his reformation is impossible. His despondency attracts Dodo's sympathy, and under the soft spell of the waning afternoon's shadows the fickle Dodo decides to abandon the absent lover, in her resolve to help Garry up the tortuous trail of temperance.

Carroll McComas gives a splendidly resourceful performance of Dodo, accomplishing the difficult task of suggesting charm in a girl whose dominant trait is insincerity. Albert Bruning brought out effectively the craftiness and base nature of Sassoon. His was a distinguished performance. A. E. Anson played Judge Massingale with charm and dignity. Beverly Sitgreaves was an efficient confidant of Dodo. Wilton Taylor proved a conventional theatrical manager, and Francine Larrimore was winsome as a companion salamander.

"EXPERIENCE"

A Play in Ten Episodes, by George V. Hobart. Incidental Music by Max Bendix and Silvio Hein. Produced by William Elliott at the Booth Theater, Oct. 27.

Love ..... Miriam Collins
Hope ..... May McManus
Youth ..... William Elliott
Ambition ..... Wallace Worsley
Experience ..... Ben Johnson
Pleasure ..... Rozane Barton
Opportunity ..... Adele Belt
Excitement ..... Eleanore Christy
Travel ..... Walter Kingsford
Song ..... Frances Richards
Sport ..... Joseph McManus
Fashion ..... Rose Ryan
Bloodhood ..... Miriam Morris
Style ..... Julian Little
Frivolity ..... Marion Walthour
Conceit ..... Edmund Roth
Snob ..... Duncan Harris
Pride ..... Elisabeth West
Beauty ..... Madeline Howard
Deceit ..... Dorothy Parker
Slander ..... Frances Richards
Wealth ..... Charles A. Stevenson
Waiter ..... Ralph H. Jones
Waiter ..... George Berliner
Intoxication ..... Margot Williams
Passion ..... Florence Short
Good Nature ..... Duncan Harris
Superstition ..... Joseph McManus
System ..... Edmund Roth
Stupid ..... Walter Kingsford
Despair ..... Harry Lane
Chance ..... George W. Moore
Careless ..... Thomas Herbert
Thoughtless ..... Edwin Silton
Roulette Dealer ..... Billy Betts
Waiter ..... David Bryant
Stool Pigeon ..... Ralph H. Jones
Work ..... Willard Blackmore
Poverty ..... Harry Lane
Delusion ..... Harry Buchanan
Habit ..... Alba De Anchoris
Degradation ..... Marion Hepicombe
Crime ..... Frank McCormack
Greed ..... Billy Betts
Frailty ..... Margot Williams
Makeshift ..... George T. Meech
Rogue ..... Thomas Herbert
Dissolute ..... Dorothy Parker
Sneak ..... Edwin Silton
Illiterate ..... Frances Richards
Indolence ..... Eleanore Christy
Rascal ..... Joseph McManus
Reckless ..... Elisabeth West
Cheat ..... Edmund Roth
Waiter ..... Ralph H. Jones
Poverty ..... Harry Lane
Law ..... Francis Brandon

Originally presented in one act at the annual Lambs' Gambol last season, Mr. Hobart has greatly elaborated his work and has found a lavish producer in Mr. Elliott, who appeared originally in the sketch and again assumes the leading part, that of Youth. Everything that the art of production can offer has been intelligently bestowed on the staging, and a large company has been assembled to interpret the many different parts.

This is an old-fashioned morality play in modern guise, like "Everywoman," reciting the pilgrimage of Youth in allegorical form and decked out with much up-to-date realism, some of which is impressive and thrilling, and on the whole entertaining. The pilgrimage of Youth begins with his farewell to Love and Hope through the "Street of Vacillation," "The Primrose Path," "In the Corridors of Chance," "The House of Last Resort," "The Street of Remorse," "The House of Lost Souls," "The Street of Forgotten Days," and in the "Land Where the Dreamer Wakens"—back to Love and Ambition.

Had Mr. Hobart been able to give his rather big subject a really poetic treatment, "Experience" would have been entitled to a place in present-day stage literature. The rather finer points of treatment are absent. The whole pilgrimage is developed with a drastic touch of photographic verisimilitude, and we see rather more of low life in gambling dens, groggeries, homes of dope victims, the environments of criminals and outcasts, than of a more ideal world. But there is in all of this a healthy tone of rugged morality which no boy can witness without receiving a deep impression. And Mr. Elliott plays Youth in a consummately sympathetic manner. He is almost ideally qualified for the part by appearance and ability to express the awed curiosity of inexperienced youth in his downward wanderings.

A virile if not subtle interpretation of Experience is given by Ben Johnson, whose part carries him alongside of Youth through the various scenes; and a particularly good performance is to be credited to Miss Margot Williams as Frailty, an outcast of the streets who still treasures some sterling qualities in her heart of hearts. Another excellent impersonation was that of Work by Mr. Blackmore, and of Grouch, a complaining patron of a low dive where poor Youth is a waiter in his struggle for survival.

The subject is well handled and the play is efficiently presented by an admirable cast.

"MILADY'S BOUDOIR"

A Modern Play in Three Acts by J. C. Drum. Produced at the Garrick Theater Oct. 29 Under the Direction of I. W. Hope.

Godfrey Lewis ..... William Riley Hatch
Joan Blackmore ..... Adele Blood
Mrs. William Blackmore, Mrs. Charles G. Craig
William Drew ..... Edward Lynch
Kate ..... Dallas Tyler
Frank Wilding ..... Everett Butterfield
Teddy ..... "Jack" Keane
Vernon Edwards ..... Henry Bergman
Oscar Bridwell ..... Mark Smith

When one considers that the author of "Milady's Boudoir" has long been associated with the theater in the capacity of press agent, it is not surprising that he should turn to the traditionally romantic land back of the footlights as the theme for his first play. Mr. Drum wants to impress us that this land is not entirely one of milk and honey; that here and there are sordid spots of grim realism. And so, as the basis of his play, he rattles the skeleton in the compromising closets of certain mercenary theatrical magnates.

Unfortunately, through the unevenness of its characterization and the artificiality of its interpretation, the play is not particularly convincing. However, it must be said, in all fairness, that the piece is not without its merits. It possesses an original, melodramatic idea; it is coherent and well constructed; the character sketching in one or two instances is clever and interesting; and its dialogue is frequently amusing in its idiomatic expression of theatrical life.

The boudoir of the title is that of Joan Blackmore, an actress who is to make her metropolitan debut as a star in a theater specially constructed for her and bearing her name. It so happens that the boudoir possesses certain ingenious architectural advantages whereby she is able to observe from a double window both the auditorium and stage of her theater, and by a secret passage to reach the stage itself in time to take her cues. She is unaware that her backer has these costly accessories lavished upon her in order that, at the moment for the rise of the first curtain, he may demand his price. His schemes have been encouraged and furthered by a mercenary and ambitious theatrical manager.

It is time for the curtain's rise when the backer enters and explains the situation, informing her that, unless she accede to his wishes, her debut will be an ignominious failure, inasmuch as he has packed the theater with heartless retainers, who will hiss her off the stage at the given signal. She spurns him; but he finally overwhelms her in a fierce struggle and drags her to her adjoining dressing room. He reckons, however, without her manager, who really loves her, and who, at the prepared signals of distress, rescues her. The play begins. The hisses of the villain's clique, mingled with the applause of the back-stage audience, are heard as Joan makes her entrance. Urged on by her manager, she plays defiantly to the final curtain, the reviews in the morning papers proclaim her a great actress; and, with her enemies retreating before her triumphant march to fame, she starts for Jersey City to "sign a contract for life" with her manager.

Adele Blood exhibited a statuesque beauty, grace and an assortment of exquisite gowns in the role of Joan. It is to be regretted that she did not make more of the humorous and emotional possibilities of her part. However, her impersonation was definite and suggestive of the poise and aloofness of the successful star. Henry Bergman defied the traditions of the stage by presenting a theatrical manager who was dignified. William Riley Hatch as the wealthy backer was forceful and authoritative. Mrs. Charles G. Craig contributed a clever characterization of a stage mother. Edward Lynch was acceptable as the manager, and Everett Butterfield was seen in the uninteresting and puerile part of the press agent.

In loving memory of
my dearly beloved mother
Marie F. Bingham
who passed away October 26th, 1913
"She was tired of all save loving!"

"A PERFECT LADY"

A Comedy in Four Acts by Channing Pollock and Rennold Wolf. Produced by the Henry B. Harris Estate at the Hudson Theater, Oct. 28.

A Comedian ..... Carl Harbaugh
Another Comedian ..... James Gardner
Bertie Sayer ..... Ned A. Sparks
Flossie Day ..... Beatrice Noyes
Magie ..... Agnes Marr
A Traveling Salesman ..... James Cody
Hiram Gee ..... Charles E. Sturges
Sadie Randall ..... Adele Adams
Sam Lipman ..... Harry G. Bates
Lucille Hinrichs (known as Lucille La Jambon) ..... Rose Stahl
A Newsboy ..... Harry Penn
Robert Griswold ..... Raymond Van Sickle
David Grayling ..... Harry C. Browne
Mrs. Beckwith ..... Blanche Frederici
Viola Deane ..... Marian Stephenson
John Griswold ..... Charles Dow Clark
Martin Crain ..... Cyril Burnham
Leon Short ..... Sidney Blaire
Claire Higgins ..... Cherrie Carlisle
A Lamplighter ..... Alfred Goldberg
A Housekeeper ..... Helen Leslie

Messrs. Pollock and Wolf are the latest offenders among American playwrights to seek variety and freshness by rewriting James Forbes' "The Chorus Lady." In their efforts to provide Rose Stahl with a vehicle suitable for her talents they have brought out Patricia O'Brien in a new and exceedingly unattractive guise.

Had Lucille La Jambon been a consistent character, had she possessed one-half the humanness, the philosophic humor, the sympathetic appeal of Patricia O'Brien, Miss Stahl might have made of "A Perfect Lady" a great personal success, in spite of the play's general shoddiness and banality.

As a play, "A Perfect Lady" is negligible. It will be, indeed, difficult to find a piece that has a greater abundance of mawkish sentiment, trite situations, impossible characters, and humor of the cheap, superficial, irreverent Times Square type. However, it serves its purpose, which is to exhibit Miss Stahl again in the role of the slangy but proud working girl.

The authors, being shrewd students of stagecraft, doubtless appreciate the futility of their efforts by the liberal manner in which they inject flippant lines at inappropriate intervals in order to conceal, in some measure, the antiquated mechanism of the play. The play does not fulfill the promise of its first act. Soon after the opening, the obviousness of its denouement becomes apparent; and whatever interest the play holds is due to Miss Stahl's skill in delivering slangy quips.

The perfect lady of the title is a burlesque queen, with the picturesque name of Lucille La Jambon. While waiting with the other members of her troupe on the station platform of Sycamore, a tank town in Kansas, she is informed by her manager that a performance is scheduled in a neighboring town where her little sister is in school. Fearing lest little sister, who believes her a great Shakespearean actress, be humiliated by her appearance as a burlesque queen in red tights, she, with two loyal followers, deserts the troupe and sets out to make Sycamore a small edition of Times Square. She opens an ice-cream cabaret with a tango-parlor attachment. There the leading citizens come for instruction in the latest dances, to the immense disapproval of the leading sabob, a Puritan of incredible proportions. While the rich man's son falls in love with little sister, who has arrived on the scene, the ex-actress ensnares the minister by the invincible argument that "dancing ain't wrong;" and the play ends with Lucille preparing to become mistress of the parsonage.

Miss Stahl played her part with the facility she displayed in other roles. Her quiet delivery was at all times effective. Beatrice Noyes contributed an excellent bit of character work as an ex-chorus girl. Ned A. Sparks was amusing as a peevish song writer with a good memory, and Harry C. Browne made the most of the insipid role of the minister.

"THE SPUR"

Play in Three Acts, by Annie Nathan Meyer. Presented by Douglas J. Wood at the Cort Theater, Monday afternoon, Oct. 26.

Mrs. Josiah Coyle ..... Kate Morgan
Bella (Mrs. Barry Coyle) ..... Louise Randolph
Hopcrah Brown ..... Minnie Milne
Barry Coyle ..... Edward Fielding
Lucy Wines ..... Amy Dennis
Dr. Wines ..... Ernest Elton
Nadie ..... Lillian Kingsbury
Maid ..... Elsie West
Alvah Deane ..... Lillian Keller
Susie ..... Miss Gerrish
Ed. ..... Harold de Becker
Nicolas Hare ..... James A. Marcus
Warren Gardner ..... Barry Gareth
Mrs. Warren Gardner ..... Emily Dodd

"The Spur" deals with the women's rights question, presenting as its chief argument the idea that if a woman believes in the economic independence of her sex and attempts to follow out her beliefs, her husband becomes degraded and morally warped. It seems that man derives inspiration from the dependence of his "womenfolk," and that this inspiration is a spur to drive him on to greater accomplishments in his chosen work. When one of the characters explains that this inspiration is the reason for the hustling ability of the Mormons, the argument becomes quite irrefutable.

WALTER JONES
in "THE THIRD PARTY"
Direction LEE SHUBERT

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The actors played with sincerity and in many cases with force. The receipts of the performance were given to the Belgian Relief Fund.

AT OTHER HOUSES

CENTURY OPERA HOUSE.—The most important feature of the "Tales of Hoffman," last night, was the debut of Florence Macbeth, an American coloratura soprano, who last season sang with the Chicago Opera company. The performance was excellent, with Orville Harrold as Hoffman, Lois Ewell as Antonia, Bettina Freeman as Giulietta, Kathleen Howard as Niclaus, and Louis Kriedler as Coppelius, Dapertutto, and Dr. Miracle. The rest of the cast is made up of popular artists at the Century. Mr. Gustaf Bergman shares the role of Hoffman with Orville Harrold. "La Boheme" alternates this week with "The Tales of Hoffman."

STANDARD THEATER.—This week's attraction is "The Third Party," direct from a run of sixteen weeks at the Thirty-ninth Street Theater. "Too Many Cooks," with Frank Craven and Ines Plummer, played to good houses throughout the entire week Oct. 25.

BRONX OPERA HOUSE.—"The Dummy," fresh from a successful run at the Hudson Theater. The cast includes Brocet Truex as the boy detective, Joseph Brennan as the great sleuth, Edward Ellis as "Spider," beautiful Jane Oaker as Rose, John A. Wheeler, Edith Sharpe, Frank Conner, H. A. La Motte, Gus Forbes, John Winthrop, Nicholas Judels, and Joyce Fair.

ANOTHER PLAY BY MACK

Author of "Kick In" Soon to Have "So Much for So Much" Produced

Willard Mack, author of "Kick In," at the Longacre Theater, has another play practically ready for New York audiences. It is entitled "So Much for So Much," and was first presented in stock at Salt Lake City last Winter with himself and his wife, Marjorie Rambeau, in the leading roles. The play, which deals with the trials and tribulations of the stenographer, will have its "legitimate" premiere in Washington, D. C., Nov. 16. Mr. Mack and Miss Rambeau will be seen in the leading roles. Among others in the cast are Charles Compton, Marie Chambers, and Julia Walcott.

"ANN OF HARLEM"

Tom Barry's New Comedy Likely to Be Produced Soon by Von Tilzer and Broadhurst

"Ann of Harlem," a three-act comedy by Tom Barry, will, it is expected, be shortly produced in New York by Harry Von Tilzer and George Broadhurst.

Mr. Barry is the author of "The Upstart" and of a number of vaudeville playlets, including "Twenty Odd Years" and "Brother Pasa," now playing in the varieties.

"Ann of Harlem" will be given a preliminary try-out by Amy Ricard and the Lester Lonergan players at Lynn, Mass.

APPOINTED AGENTS FOR THE LIEBLERS

The Liebler Company has appointed Sanger and Jordan as their sole representatives in leasing their properties for road tours, stock companies, amateur and repertoire, and also moving pictures where such rights are available. This arrangement includes over thirty plays, among them many which were conspicuous successes, as "The Man from Home," "Disraeli," "Pomander Walk," "Mrs. Wiggs of the Cabbage Patch," "Merely Mary Ann," "In the Palace of the King," and "Alias Jimmy Valentine."

LILLIAN HALE
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GOSSIP

The Ampersand, the most representative dramatic organization in the Bronx, will give their next performances and reception Friday evening, Nov. 20, at the McKinley Square Casino, 169th Street and Boston Road. The four-act comedy drama, "Young Mrs. Winthrop," by Bronson Howard, will be offered by an excellent cast. The players are under the direction of Carl H. Booher, the well-known dramatic reader and critic.

H. Whitman Bennett has resigned as press representative of the Continental branch of the Mutual Film Company. Though he has not announced his plans, it is reported he will return to the theater world, where he formerly held the position of general press representative of the Shuberts.

Florence Macbeth, who recently arrived in New York from Europe, has been engaged by the Messrs. Aborn for the Century Opera company. She will make her first appearance with that organization week of Nov. 16.

Donald Brian made his debut as a song writer last week when he introduced into the first act of "The Girl from Utah" his own composition called "Most Wonderful Eyes in the World."

Violet Heming, who was recently seen as leading woman in "A Modern Girl" at the Comedy Theater, has been engaged as leading woman for "Yosemite," which will open its season at Daly's Theater on Nov. 23.

Justine Cutting played Mrs. Beamish, the leading part in "The Whip," with splendid success in Portland, Ore., recently.

Bessie Abott, prima donna, arrived in New York from Europe last week. She has a contract to sing in opera in Paris, but because of the war she will not be called upon to keep it.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Every out-of-town manager has his grievance. There is not a week in which complaints or pessimistic forecasts do not come to THE MIRROR. They are aimed at stock as well as other managers. Herewith a pair of samples:

H. W. Scherer, of the Cambria Theater, Johnstown, Pa.—A good play town, by the way—asks why New York managers and booking agents of road companies that play one-night stands do not put more "pep," as he phrases it, in their work and "not try to pass so many second-rate companies off as top-notchers." If a home manager, says Mr. Scherer, could guarantee certain people in the cast, it would be no trick to fill his house, but patrons in the smaller cities, he adds, become rather pessimistic about an attraction to which no guarantee is attached.

The grievance from Canada is local. It applies to the Dominion, but the fault is laid at the doors of the New York booking agent of all classes of plays. Our Canadian complainant cannot understand why the booking agent does not see the situation up there as the Canadian manager sees it. No one pair of spectacles will suit all eyes, but the Canadian makes the assertion that if the New York managers and booking agents would investigate conditions in the Dominion there would be an influx of attractions and that Canada would save the season of 1914-15 to the theatrical world. As it is, the Canadian managers sit back and wait for mails that bring in cancellation after cancellation of companies that would mean big money to the producers. The managers in the States complain of poor business in their section and conclude, without investigating, that similar conditions exist in Canada. This the Canadian managers deny. They even demand a chance to prove that they are right. These complaints are submitted to all concerned for their consideration.

POLI STOCK, NEW HAVEN

Players Produce "Madame X"—Resignations in New Haven Company

NEW HAVEN, CONN. (*Special*).—Perhaps no production given yet by the Poli Players at the Hyperion Theater scored so heavily with local theatergoers as did "Madame X," presented week Oct. 19. The acting on the part of Malcolm Owens in the intense trial scene was most brilliant. Too much cannot be said of Ione McGrane in the title-role, which she portrayed to perfection. The rest of the members scored heavily. The piece was staged to the most minute detail by W. C. Masson, who will leave very shortly to resume his position as director of the Keith stock interests in Greater New York.

S. Z. Poli and his wife were among the Monday evening spectators. Week Oct. 26, "The Christian," with "The Girl of the Golden West" and "Mrs. Wiggs of the Cabbage Patch" following.

Joseph Eggenton has severed connections with the Poli New Haven Players and joined the Bronx Stock company. He has been replaced by W. J. Townshend.

Irving Cummings, leading man of the New Haven Poli Players, has resigned his position and re-entered the motion picture field again. He is to star in a number of film productions of former Broadway dramatic successes, the first one of which will be "The Deep Purple." He has been associated in the past with the Pathe Company. Malcolm Owens filled the vacancy left by Irving Cummings as leading man with the Poli New Haven Players, week Oct. 19 in "Madame X." The new leading man has not been announced.

DANIEL W. DELANO, JR.

WOODWARD, LANG-MILLER, OMAHA

OMAHA, NEB. (*Special*).—The Woodward Stock company opened their season's engagement at the American Oct. 24 with James Montgomery's comedy, "Ready Money," as the attraction. The audience was most friendly and a good production was the result. For the opening week the company consists of Frank Conway, George Phelps, Minor Watson, Phil Carlbeck, Pierre Watkin, Charles Riegel, Harry Horne, Edward Hayes, J. H. Doyle, Jack Garret, Sydney Johnson, Clarence Faith, James B. Stanton, Misses Natalie Warfield, Mabel Reed, Jean Thomas, and Mabel Allen.

The Lang-Miller Stock company opened their second week's engagement at the Boyd Oct. 25, in "Elevating a Husband." As usual, Miss Lang made a hit in the part of Lettie Lawton. J. RINGWALT.

FLORENCE MALONE HEADS CAST

Florence Malone is now ingenue of the Players at the Alcazar Theater, San Francisco, Cal. Miss Malone, who was to head the company at the beginning of the season, became suddenly ill and was unable to appear, the position being filled by Alice Fleming. Miss Malone made her debut in "The Commuters," presented Oct. 26.

WADSWORTH PLAYERS

At the Wadsworth in the Bronx week Oct. 19-24, appeared "The Ghost Breaker." This well-known play was most enthusiastically received by good-sized audiences.

Miss Warda Howard, ingenue for the Wadsworth Players, deserves much praise. Though "The Ghost Breaker" does not offer much of a part for a woman Miss Howard played to good advantage the opportunity it presented.

Mr. John Lorenz, the leading man, is promising, though he plays his role in a matter-of-fact sort of way.

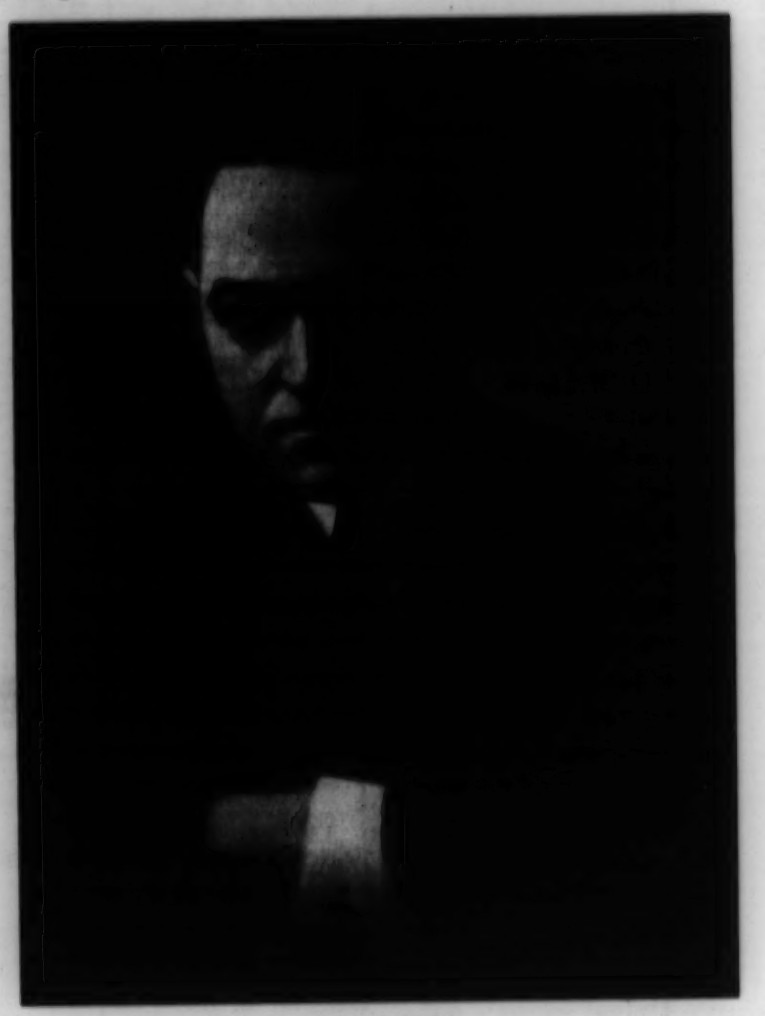
The supporting company is excellent; they all deserve much credit. Jerome Renner as Don Robledo brought something more to his audience than the mere fact that he was acting.

CORSE PAYTON AT ACADEMY OF MUSIC

Corse Payton, the well-known stock and vaudeville star, appeared Nov. 2 at the Academy of Music, New York, in a playlet, "The Great Train Wreck." This sketch terminates its run Nov. 5. "Lend Me Five Shillings" is the title of the other playlet to be presented Nov. 6-7-8.

UTAH STOCK QUITS

The stock company which played at the Utah Theater, Salt Lake City, during the season discontinued business, and the theater became a moving picture house. Stock at the State Street playhouse, which has been doing well, dropped its good luck on account of sharp competition.



CARL HAYDEN.

Mr. Carl Hayden, the popular tenor, is at present enjoying a successful engagement with the Park Musical Comedy Stock company, St. Louis. Mr. Hayden began singing as a boy soprano at the age of six. Several years later he made extensive tours in concert work. After studying abroad he returned to this country and at the age of twenty-four made his first appearance on the stage, singing with a French opera company in New Orleans. He then sang in De Koven's production of "Happy-Land," and was later seen under the direction of John Cort, appearing in repertoire. Mr. Hayden was next seen with Lina Abarbanell in the original Chicago production of "The Merry Widow." He then sang grand opera in Germany for a year, returning to this country to appear in De Koven's all-star production of "Robin Hood." Mr. Hayden was last seen on the road in "The Merry Countess," playing the role originated by Maurice Farkoa. Mr. Hayden has appeared with many other stars, including Grace Van Studdiford, Elsie Janis, and Marguerite Sylvia. At present Mr. Hayden is proving very popular with the Park company and has made many friends in St. Louis.

NEW YORK STOCK PROVES WORTH

In New York city, at the present time, there are two excellent stock companies. One plays at the Wadsworth Theater and the other at the Bronx. To determine which is the best would be difficult. Both offer good bills. At the Wadsworth last week the Players offered "Three Weeks." Miss Warda Howard as the Queen was excellent, as was the company's new leading man, John Lorenz. The support of the company is good and they well deserve the large attendance they have been receiving.

At the Bronx Theater last week, "Bought and Paid For" made its appearance. This company is suited more to plays that demand dramatic situations. Gertrude Fowler proved this at her performance Monday. Lowell Sherman, the leading man, also is capable of doing "the big things," but it is hard to imagine him as a tragedian with his good-natured twinkle. The remainder of the company did their share to good advantage.

"CALL OF THE NORTH"

FALL RIVER, MASS. (Special). — Bijou, week Oct. 26-31, the New Bijou Stock company presented "The Call of the North," with Hooper Atchley in the character of Ned Trent. Edythe Ketchum was excellent as Virginia Albert and shared with Mr. Atchley the honors. Ted Brackett played Rodman Rand in his usual finished manner. Maud Grafton, Margaret Johnson, Carroll Ashburn, and W. O. Miller gave good support. Well staged under the personal direction of Earl D. Dwire. Large attendance. W. B. GEE.

SPECTACULAR PLAY IN NORTHAMPTON

NORTHAMPTON, MASS. (Special).—Academy: The Northampton Players gave a notably effective presentation of "The Darling of the Gods," week Oct. 26. James Rennie and Julia Taylor gave satisfaction in the leads and were well supported by the company. MARY R. BARNWELL.

BROOKLYN STOCK NOTES

Changes in the Leading Houses in the Borough Over the Bridge

Popular demand has caused the Keith interests to reopen the Crescent Theater as a stock house. The opening, which occurred Oct. 26, will be reviewed in the next issue of THE MIRROR.

Edwin F. Reilly, long associated with the Corse Payton enterprises, will manage the Crescent this season.

Carolyn Elberts and Alfred Swenson were seen in the leading roles of "The Penalty," which was last week's attraction at Keith's Gotham Theater. Lavinia Shannon, Florence Pinckney, Fayette Perry, Lee Harvey, John Dilson, J. Francis Kirk, William Amadell, and R. E. Holland were seen in congenial assignments.

Patrons of Payton's Lee Avenue Theater witnessed a worthy stock revival of "Under Two Flags" last week. Phyllis Gilmore was seen in the part of Cigarette, made famous by Blanche Bates. Claude Payton was cast as Bertie Cecil.

Noel Travers and Leah Winslow shared honors in "Tess of the Storm Country," which was last week's attraction at the Grand Opera House.

Wilmer Bentley, who recently closed with the Gotham Players, has been engaged as character comedian for a new stock company which opened at Malden, Mass., on Nov. 2. Mr. Bentley's work at the Gotham demonstrated that he is one of the most versatile character comedians in stock to-day. J. LEMOT DAVO.

NEWARK STOCK

Two Companies Play "Damaged Goods" in the Same Week

NEWARK, N. J. (*Special*).—The Forsberg Players presented "Damaged Goods" Oct. 26 to excellent houses. It was somewhat of a gamble to put this play on, for at the same time it was presented at the Newark Theater by the Richard Bennett Co-workers, but the Forsberg Players drew the larger houses. This was due, perhaps, to the "popular prices" and the excellent work of the company. Charles Dingle as George Dupont handled the role in a most artistic manner and was exceptionally good; Edward Van Sloan was excellent as the Doctor; Ottola Nesmith, who is temporarily acting as leading lady, was charming as the Wife; Helen Courtney as the Nurse, Isadora Martin as the Street Woman, Marie Clifford as the Working Woman, Effie Darling as the Mother, Charles Schofield as the Father-in-Law, Lew English as the Student, Stuart Beebe as his Father, and Jane Priestley as Maid.

Francis Neilson, Isadore Martin, and Charles Schofield, much to the regret of the Orpheum patrons, closed their engagement Oct. 31, and join the Crescent Stock company, Brooklyn, in "Bought and Paid For," Nov. 2. Arthur Jarrett and Grant Irwin, both favorites here, joined the Forsberg Players Nov. 2. "The Littlest Rebel" and "Little Miss Brown" follow.

"Damaged Goods," at the Newark Theater, by the Richard Bennett Co-workers, Oct. 26. John Birmingham as George Dupont, Howard Hall as the Doctor, Ella Cameron as Mrs. Dupont, Rita Howlett as the Nurse. A very good performance.

GEORGE S. APPLEGATE.

STOCK IN OHIO

Ewald Company Opens in Akron—Cleveland Players and Gossip

CLEVELAND, O. (*Special*). — The new Ewald Stock company, who had their opening performance Oct. 12 at the new Lyceum Theater in Akron, O., gave a sincere and forceful portrayal of the play "Ishmael" on Oct. 19. Ruth Hewitt, the leading woman, gave a very creditable interpretation of the role Claudia. The new company has been playing to good houses.

The Grand Permanent Stock company at the Grand, week Oct. 26, for a new organization, is receiving a generous welcome from theatergoers. The bill, "The Fatal Wedding," won unusual favor and was well played.

Miss Margaret Neville, who was leading woman for the Holden Players at Cleveland Theater last season, joined the company in the same capacity Nov. 2 and her first appearance was in "The Confessions of a Wife." Miss Helen Carew, leading woman for the past two months, will leave Oct. 31.

Cleveland Hungarians have a permanent theatrical company composed of Hungarian actors, among who are Louis Hovarth, Eliza Levey, Louis Hegedus, Julia Varady, George Martonfalvy. It is their intention to present four plays every month at the Prospect Theater in Cleveland and about twenty every month in the larger cities in Ohio, Illinois and Pennsylvania. The headquarters are to be in Cleveland. Alexander Palasthy is manager.

SINCLAIR.

Gertrude Fowler has been engaged as leading woman at the Bronx with Lowell Sherman. Miss Fowler just closed with the Poli Stock company at Scranton, Pa.

POLI PLAYERS, BALTIMORE

"Mary Jane's Pa" Revived, and the House Was Sold for Most Performances

BALTIMORE, MD. (*Special*).—With the exception of "Mrs. Wiggs of the Cabbage Patch," which they produced several months ago, the Poli Players have seemingly avoided delving into the field of rural comedy-drama for some unaccountable reason until last week, when, thanks to a happy inspiration, some one conceived the idea of reviving that delightfully droll Dixey success, "Mary Jane's Pa." What degree of success attended their efforts in this line of entertainment may be judged from the fact that the house was completely sold out for the majority of performances, and the company as well as those in front seemed to be delighted. The really excellent acting of little Ynes Seabury as Mary Jane was one of the surprises of the production, and played a far more important part in the success of the piece than many imagined. Grace Huff, while injecting a good deal of sympathy into the character of Portia Perkins, gave rather a colorless performance. Edmund Elton was a good deal happier in his delineation of "Mary Jane's Pa," investing the character with considerable humor. To Arthur Byron and Georgia Woodthrope, however, belong credit for unusually amusing bits of character study. Miss Woodthrope has never achieved happier results. By all means let us have a revival of "The County Chairman," with Arthur Byron and Forrest Seabury in Macklyn Arbuckle and Willis Sweetnam's roles. It would be indeed a treat of a royal nature. I. B. KAHN.

STOCK IN MINNEAPOLIS

MINNEAPOLIS (*Special*).—At the Shubert, the Huntington Players presented "Bought and Paid For," with Teresa Dale, the only member of the local company in the bill. Dunchan Penwarden, Earl Lee, and Louise Gerard were brought over from the St. Paul organization to play the other parts. In "Baby Mine," which followed, Charles Gunn and Kathryn Browne returned to the leading roles.

At the Bainbridge, the new Bainbridge Players gave an excellent performance of "A Fool There Was," Henry Hall giving a striking performance of the Hilliard role. Florence Stone was the siren, and others in the cast included Louise Farnum, Marie Gale, Ruth Harding, Karl Ritter, Leslie King, John Webb Dillon, Joseph Holicky, and Pete Raymond. Dick Ferris played a special engagement in "When We Were Twenty-one," week of Nov. 1.

CARLTON W. MILES.

CALGARY PLAYERS

CALGARY (*Special*).—The Players gave a capital performance of "The Virginian" at the Grand Oct. 19-24. Miss Brandt as Molly got more out of the part than anyone we have seen; Guy Harrington was a manly Virginian; Edmund Roberts, Charles Peyton, and Caryl Gillen as Trampas, Steve, and Honey Wiggins, were excellent. Business good. "Charley's Aunt," week Oct. 26.

Pantages had a good bill Oct. 19-24. Nadell and Kane have some bright patter and clever songs. Maurice Samuels and company returned in their Italian immigrant act and were well received; Agnes Von Bracht sings well. The Oxford Trio playing basket ball on wheels, and Reed's Bull Terriers. Business good.

GEORGE FORBES.

FOSBERG PLAYERS, NEWARK

NEWARK, N. J. (*Special*).—There appeared for the week Oct. 19-24 at the Orpheum Theater, "Her Own Money," presented by the Fosberg Players. It was favorably received, with Charles Dingle, Frances Neilson, Charles Scofield, Isidor Martin, Edward Van Sloan, and Helen Courtney included in the cast. Patrons of the Orpheum have been voting for their choice of plays, and the contest resulted in "The Lure" being first, "Damaged Goods" second, and "The Fight" third. "Damaged Goods" will be presented during the week Oct. 26-31, at both the Newark and Orpheum theaters.

GEORGES S. APPLEGATE.

CLANCY STOCK, PATERSON, N. J.

PATERSON, N. J. (*Special*).—Manager Walsh, of the Empire, has broken the "hoodoo" which has been hanging over stock in this city during the past two seasons and is bringing it back to its old-time form with Clancy Players. During the fourth week of their engagement, Oct. 26-31, "Brewster's Millions" gave this well-balanced company an elegant chance to demonstrate their capabilities. Helen Young and Harry Ingram continue to do careful work and merit their well-earned popularity. The plays are all well staged and a credit to the director. BUSH.

MALLEY-DENISON, TAUNTON, MASS.

TAUNTON, MASS. (*Special*).—The Malley-Denison company presented, week Oct. 26, at the Park Theater, "Quincy Adams Sawyer." The performance was a success, due principally to James Crane, who portrayed Quincy Adams Sawyer, and Miss Shirley as Miss Pettingill. The remainder of the company played to good advantage. Nov. 2, "The Man Between" will be offered, and week of Nov. 9, "Bought and Paid For." C. H. BANKS.

SCHENLEY PLAYERS PLAY "THE LILY"

PITTSBURGH (*Special*).—Nance O'Neil and the Schenley Players presented "The Lily" at the Schenley week of Oct. 26, with Nance O'Neil in the title-role, which certainly proved a treat to Pittsburgh stock patrons. Alfred Hickman was a praiseworthy Viscount Max and Louis Kimball made a capable artist. The Christiane of Roxanne Lansing was a fine piece of work. The other roles were ably handled by George Alison, Hugh Harper, Jessie Mueller, Maude Davis, Daniel Pagar, Russell Dunn, and W. H. Morse. "Cousin Kate" week Nov. 2. DAN S. PACKINHAM.

PRINCESS COMPANY, DES MOINES

DES MOINES, IA. (*Special*).—Elbert Getchell presented the Princess company in "Mrs. Leffingwell's Boots," week Oct. 25, at the Getchell. Miss Bainter, Mr. Woodruff, Margaret Dills and Dorothy Mortimer were pleasing in their roles; Mr. J. Arthur Young was also pleasing. The Princess bills for November: "The Woman in the Case," week 1; "Broadway Jones," 8; "The Little Minister," 15. Mr. Woodruff and Miss Bainter, of the Princess company, are receiving many compliments on their excellent performance in "The Rainbow." A. KAHN.

KEITH STOCK IN THE BRONX

B. F. Keith's N. Y. Stock company opened the season Oct. 26 with George Broadhurst's "Bought and Paid For." Lowell Sherman and Gertrude Fowler are both popular in the Bronx and receive ovations. "Stop Thief" will be the second play. The company includes Gertrude Fowler, Katherine Webb, Mollie Revell, Elsie Southern, Margaret Fielding, Lowell Sherman, Walter Marshall, Fred House, Harry Hockey, Allen Mathes, Russell Parker, George Manning, and Roland G. Edwards, who will direct.

STOCK POPULAR IN ST. LOUIS

ST. LOUIS, MO. (*Special*).—The Players' stock company is proving to be a permanent fixture and its popularity is growing with every new production. "Stop Thief" was used as the medium of entertainment Oct. 26. Marion Ruckert and Mitchell Harris in the two crook roles did exceptionally well and the supporting company gave excellent support. The company includes Eleanor Bradley, Robert McClurg, Henry Hull, John M. Sullivan, Phillips Tead, and Carson Davenport. The production met with the hearty approval of large audiences. VIVIAN B. WATKINS.

PRICE COMPANY, UHRICHSVILLE, O.

UHRICHSVILLE, OHIO (*Special*).—The City Opera House opened Oct. 19 with the Price Stock company, which presented "Camille." Business is fair and the company deserves much praise. The theater has been completely renovated and the stage heightened. The attraction Oct. 29, was "Mutt and Jeff."

JOHN R. MILONE.

PERUCHI-GYPZENE STOCK

NEW ORLEANS (*Special*).—The Peruchi-Gypsene Stock company at the Lyric is giving a good account of itself and drawing well. The offering for week of Oct. 26-Nov. 1 was "How Baxter Butted In," which was presented in an intelligent and entertaining manner. "The Midnight Marriage," Nov. 1-7. QUINTERO.

BAKER PLAYERS, PORTLAND, ORE.

The Baker Players presented "Broadway Jones," the first time in Portland, Ore., in stock, week Oct. 18. Good audiences attested the popularity of the play and the excellence of the performance.

STOCK NOTES

"Our Wives" was presented, by popular request, a second time at the Auditorium Theater, Kansas City, Mo.

The Lonergan Players in Salem, Mass., Oct. 19 produced "The Blindness of Virtue."

The Grace Haywood Stock company presented "The Conspiracy" at the Warrington, Oak Park, Ill., week Oct. 19. It was favorably received.

Philip Quinn, of the Broadway Theater Stock company, Springfield, Mass., has been playing in a vaudeville act called "Who Shall Condemn?"

"A Witch of Wall Street," by the Williams Stock company at the Majestic, Macon, Ga., Oct. 19-20-21, and "A Country Kid," Oct. 22-23-24, played to big houses.

James Doyle, director for the past two seasons with the Albee Stock company at Providence, R. I., has been engaged for the Omaha Stock company, headed by Eva Lang and Charles Miller.

After an engagement of five years in Portland, Me., with both Julius Cahn's Jefferson Theater and B. F. Keith Stock companies, Joseph Lawrence closed Oct. 31. Mr. Lawrence will rest until January.

"The Divorce Question" was offered week of Oct. 19 by the Sherman Stock company at De Kalb, Ill., and was favorably accepted by the audience. The company will remain at De Kalb for the Winter.

THE MIRROR acknowledges the receipt of a neat booklet containing photographs of the Orpheum Players at Reading, Pa., and their professional histories, prepared by Messrs. Wilmer and Vincent, managers.

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CHICAGO

Exit Forbes-Robertson for the Pacific Coast—Attractions at the Leading Houses

CHICAGO, Nov. 2 (*Special*).—Forbes-Robertson closed his successful engagement of four weeks at the Blackstone Saturday night. From here he starts on tour that will take him to San Francisco, after which he will return East, appearing at a number of cities in that territory before the season closes.

"While the City Sleeps" opened to a great and enthusiastic audience at the Auditorium Sunday night, Oct. 31. Worthy in the cast are Frank Sheridan, Jessie Glendenning, Rodney Ranous, Mattie Ferguson, Grace Childers, and Harold Hartsell.

Ethel Barrymore is at the top of the bill at the Majestic in a one-act play, "Drifted Apart," first seen at Torquay in 1882. Mlle. Maryon Vadie with a corps de ballet gave the dances. Tom Lewis in "Brother Fans," comedy, and Lizzie Carrera, with singers and dancers, next week.

At the Palace Trixie Friganza, vivacious and stunningly gowned. At the same house "The New Teacher," quite clever.

At the Little Theater "Sundry Lovers" and "Joel." The latter was made interesting by Miriam Kiper. Sophie Tucker in songs that hit and gowns that captivated, held the audiences at the Colonial. At the Wilson, Park, Home, and Francis in talking songs. Charles Terry drew big houses to the Willard in "The Preacher and the Man."

At the Midway Winter Gardens Gloria Maxwell made her debut as a dancer. She is a Chicagoan, and in her new business she made a decided hit.

The Germania Stock company presented an operetta by Zeller, "Der Oberstieger" (in English "The Master Miner").

Last night, Oct. 31, Charlotte Walker began an engagement at Powers's in "The Better Way," by her husband, Eugene Walker. "The Little Cafe" opened at the Illinois, Monday night (Nov. 2) Grace George in "The Truth" began a brief engagement to a big house. "Consequences" opens the season at Fine Arts Nov. 8.

For the first time on the popular-price circuit "Damaged Goods" at the Imperial. "The Typhoon" at the Victoria. "One Day" at the National. "Fine Feathers" at the Crown. Joe Hurtig's "Social Maids" at the Columbia.

Helen Ware reopened the American Music Hall in "The Revolt" at popular prices. Her audience appeared to be intensely interested. The ever-popular "Pom o' My Heart," at the Garrick, to packed houses. "A Pair of Sixes" at the Cort. "Potash and Perlmutter" at the Olympic. "To-day" at the Princess. "One Girl in a Million" at the La Salle. "Under Cover" at the Grand (fourth week). Margaret Anglin closed at the Illinois Oct. 31, a two weeks' engagement in "Lady Windermere's Fan." "The Yellow Ticket" closed at Powers's Saturday night, and takes to the road. Burton Holmes, for the first time showed his travelogue on Ireland, at Orchestra Hall week of Oct. 26-31. Pictures of the Ulster crisis and the mobilization of troops were a part of the programme.

BEVERLY BAYNE.

JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY, N. J. (*Special*).—Local moving pictures, under the auspices of Chamber of Commerce, at the Majestic Oct. 26-31 to good patronage. "Peg o' My Heart" Nov. 9-14. "Rebecca of Sunnybrook Farm" Nov. 9-14.

At Keith's Oct. 26-28 "Happiness," a spectacular offering, with a large cast; the Mystic Bird, Spencer and Williams, song, talk, and dance; Lalla Selbini, luther and bicycle rider; Rathskeller Trio, Gene Smith. Oct. 29-31: Daisy Harcourt, Rosalind Coghlan and company, Boston's Athletic Girls, Henry Lewis, Lind, and the Three Melvins.

Large audiences at the Orpheum Oct. 26-31. Pollard, a novelty juggler; Cross and Dean, good singers and dancers; Mabel Florence and George Ely in funny sketch, the Broadway Trio in a sprightly offering; Lala Brothers, who do more with their feet than most of us can with our hands; Demarest and Chabot, musical act; the Lester Trio, playlet; Cook and Stevens as the Chinese and the Coon; Rio and Norman, trapeze.

Thompson's Target Elephants at the Academy of Music Oct. 26-31 to very good business; also appearing Brandon and Brandon, the Long Trio, Osgood, Cooper and Cooper. Commencing Nov. 2, the house becomes part of the Columbia Burlesque Wheel, when "The Gay Widows" will be the first attraction Nov. 2-7.

The Bijou Dream is a mint. Singing nights for professionals and amateurs are a specialty with clever pictures.

"The Girl from Out Yonder," by the popular stock company at the Gayety, Hoboken, Oct. 26-31, to a very large business. Enid May Jackson had a good part as Flotsam, Julia Noa was the young aristocrat, Frank Kenmore as the captain, Margaret Lee, Norman Houston, Mary Balmar, and Frank Lane, all helped to make the play a success.

Billy Watson and his big company drew large houses at the Empire, Hoboken, Oct. 26-31, and gave satisfaction. The Trocaderos Nov. 2-7.

The best of satisfaction is expressed with the bill at the Hudson, Union Hill, Oct. 26-31, where acts are by Taylor, Granville and company, Joseph Howard and Mabel McCann, the Musical Perms, Jasper Diamond and Clara West, Harriet Burt, the Ramsdens, Tryon's Canaries, and "Hector," the dog mathematician.

Manager Brennan at the Bayonne Opera House is crowded all the time. Bill Oct. 26-31 comprised Edwards and Cansino, Grants and Maud, Margaret Ilea and company, Weber and Elliott, Frank Mullane, Homer Mason and Margaret Keller, Annette Walker, Paul Croix, Phil Mills and Bessie Moulton, and Nibio's Talking Birds.

Edna Pew, of Weehawken, N. J., is now a member of the Stanley Stock company at Montreal.

The local Elks had a big stag Oct. 29.

WALTER C. SMITH.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—It must have been keenly gratifying to Joseph Santley to face crowded houses at every performance in "When Dreams Come True" at the Shubert Murat Oct. 19-21, the charming and entertaining musical comedy in which he appeared here more than a year ago, when the piece was about two weeks old. Mr. Santley has been a great favorite here since his Summer with the Murat Stock company in 1911, and his work then and since promises a bright future. Local interest centered in Mignon McGibeney, a talented young Indianapolis girl, who has been on the stage little more than a year, who was seen to pleasing advantage in the leading feminine role. Ruth Randall, of Richmond, Ind., and known here, also came in for a share of attention. Miss Randall is an exceedingly graceful dancer. Owing to the big business a return date is booked for early in March.

"Within the Law," here for the third time, with a good company, including Clara Joel, T. M. Morris, Franklyn George, and others; drew fair houses Oct. 22-24. Week of Oct. 26-31 was dark, except for the appearance of John MacCormack, Oct. 29, who opened the sixteenth annual season of Ona B. Talbot's subscribed concerts. Forbes-Robertson's farewell engagement Nov. 2-7. Harry Lauder, matinee and night, Nov. 9.

Nothing, in the way of genuine light opera, seen here in many seasons can compare with "Adele" at English's Oct. 23-24, for the charm and beauty of the music, book, and settings, aided by an excellent cast of singers headed by Peggy Wood in the title-role. Wilmuth Merkyl; Georgia Caine, James W. Redmond, Fred Frear, Fred Wadsler, and others. The German Theater company, of Cincinnati, gave one performance of "The Dancing Husaren" Oct. 26. Billie Burke in "Jerry" Oct. 30, 31. "The Yellow Ticket" Nov. 2-7.

"Excuse Me," here for the first time at popular prices, attracted at the Lyceum Oct. 26-31. "Maggie Pepper" Nov. 2-7.

Ray Samuels at Keith's Oct. 26-31 for the first time landed firmly with the opening. Others: Charley Grapewin and Anna Chance in "Pomphenesta," W. Herelli and company of dancers, "In the Gypsy's Camp," Pealson and Goldie, Woods and Woods Trio, and Anzolo Patricola.

Maurice Brown, founder of the Little Theater of Chicago, was in town early in the week to aid in establishing a similar theater here. Several meetings were held, and much enthusiasm shown by those locally interested in the project.

Mary Robert Rhinehart, the well-known short story writer, was in the city Oct. 27 on her way to her home in Pittsburgh, after a week's stay at West Baden. Mrs. Rhinehart has just completed a new play, also a new story.

PEARL KIRKWOOD.

CLEVELAND

CLEVELAND, O. (*Special*).—"High Jinks" at the Colonial Oct. 26-31, received a rousing reception from a large audience.

John Drew in "The Prodigal Husband" at the Opera House Oct. 26-31, his first appearance here in eight years, played to good-sized audiences.

Gus Edwards and company, headliners at Keith's Hippodrome Oct. 26-31, scored heavily. Walter and company, Cardini's Animals, Walter Leroy and company, Cecilia Wright, Harry Brown, Canter and Lee, and the Pantzer Duo, proved an enjoyable entertainment.

Bill at the Miles vaudeville house Oct. 26-31 consisted of James J. Morton in monologue, Edward Clark, Miss Clarissa Rose, the Ogden Quartette, Frank Stafford, Mlle. Camille, and Stuart Black. Fair bill at the Priscilla Oct. 26-31; drew poor business. Acts of quality at the Golden Square Oct. 26-31 to large enthusiastic audiences.

Metropolitan Players to capacity houses, and John Halliday and May Buckley are enjoying a successful season at the Metropolitan in "Sham." John Phillip Sousa and his Band to crowded houses Oct. 25 at Keith's Hippodrome. The Holden Players are winning favor with the patrons of the Cleveland. "Uncle Tom's Cabin" Oct. 26-31. "Little Lost Sister" at the prospect Oct. 26-31 was well received.

Three Ohio women in the cast of the new opera which opens at the Forty-fourth Street Theater, New York, Oct. 29, in "The Lilac Domino." They are Mrs. Myrta Kathryn Gilkinson, of New Philadelphia, O.; Miss Rene Detlin, of Akron, O., and Miss Marie Hamilton, of Marietta, O.

"The Merry Peony Girls" at the Star were welcomed by excellent attendance week of Oct. 26-31. At the Empire, Burlesque house, "The Gay Morning Glories" Oct. 26-31, pleased their patrons.

HOWARD A. SINCLAIR.

ST. PAUL, MINN.

ST. PAUL, MINN. (*Special*).—"The Country Boy," as put on by the Huntington Players, pleased the usual large audiences at the Shubert Oct. 26-31. Raymond Bond was cast to advantage in the leading role. Raymond Wells, of the Minneapolis Huntington company, made an excellent impression as Fred Merkle. Edward Tilburne as Hiram Belknap, and Jessie Brink as the boarding-house mistress, were admirable. Laura Arnold made a sweet Jane Belknap. Others in the cast were: Bert Walter, Edwin Holt, Jr., J. G. Irvin, Grace Lord, Edna Davis, Hermione Delver, and Ida Stanhope. "The Gamblers" Nov. 1-7. "The Woman" Nov. 8-14.

Pictures of Annette Kellermann in "Neptune's Daughter" at the Metropolitan Oct. 25-31. "Joseph and His Brethren" Nov. 1-7.

Wright Huntington is making up a special cast from his Twin City companies to present "Paid in Full" for the Policeman's Fund benefit Nov. 8-14. Raymond Hitchcock Nov. 15-18. De Wolf Hopper Nov. 22-28.

Not satisfied with his position in the billing matter, Edmond Hayes did not appear at the Orpheum Oct. 25-31. Betty Wager, a local singer, appeared in his place at the first four performances; Archer and Belford replaced the act the remainder of the week; Princess Radjah headlined; Alf and Gladys Goulding, The 10.40 West, Annette Woodman and Guy Livingston, and Clark and Verdi, were also in evidence.

Charles Lecuard Fletcher and Nichols Sisters at the Empress. The Star had the Hastings Show; Gertrude Dallas appeared in "The Better Way" for only a few performances last week; Virginia Pearson is again playing her old role of the adventuress.

Emmet W. Beach is the new Orpheum press agent.

JOSEPH J. PRISTER.

IOWA NEWS

IOWA FALLS, Ia. (*Special*). — "Bought and Paid For," fair business Oct. 24. In addition to Famous Players features each Monday night, the Metropolitan will offer "The Rejuvenation of Aunt Mary" as next attraction.

R. M. Harvey, of Perry, has signed with the Hagenbeck-Wallace Shows for next year as general agent. Mr. Harvey, who manages the Opera House at Perry and is a well-known Iowa newspaperman, has been with the show for the past ten years as pilot.

Victor Sutherland and Miss Opal Ledeux are playing the leading roles in "One Day." Howard Lang is also a prominent member of the cast.

C. S. Primrose has added Merry Mary to his list of attractions, and started it on tour in the Middle West. It is announced as "a comedy with music and girls."

Miss Eunice Schaefle, of Vinton, who has been studying dramatic art in Chicago, has been playing in the company, presenting "Joseph and His Brethren."

A new amusement enterprise has just been incorporated with a capital of $20,000, to be known as the Long Star Ranch Pony Circus. It will be a four or five-car pony circus, and will play as an indoor circus after the tent season is over. The incorporators are Henry Warner, J. C. Wieting, and W. A. Hawley.

Colonel Charles Riggs is featuring Corrine and Bernard Riggs in a revival of "Forty-five Minutes from Broadway" now in this territory.

Jake Vetter, a veteran showman in the Middle West and South, is now ahead of "Bought and Paid For." Mr. Vetter was with one of the Jack Hoxhins attractions the past Summer.

Harry B. Manners has joined the W. B. Patton company to play a leading role during the absence of Frank E. Smith from the cast of "The Good Samaritan."

FRANK E. FOSTER.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—At the Savoy, Oct. 23-28, S. S. O. Harmony Review, comprising Houghton, Morris and Houghton, Churchill and Dale, Peerless Comedy Four, Ward and Delmire, Crane Wilbur in a new photoplay, Paul Florist, Toreat's Roosters, Rosella and company, Sullivan and Pasquelleno, Loring, Parquette and company, E. H. Rothers and company in the photoplay, "Ruy-Blas," and the Keystone company in their latest comedies.

At the Academy Morris and Wilson, Sarno, the Ten Dark Knights, with John Bucher; Viola Du Val, Arthur and Grace Terry, Seashore Frolics, with ten people, Asprey and Hartley, Mario and Trovette, Florenzi, Mack Medison and company, and "The Million Dollar Mystery"; S. R. O.; Oct. 22-25.

At the Premier the Thomas's Musical Comedy company week of Oct. 26-31, when "A Pair of Buttons" was presented to S. R. O. No company so far this season have given better satisfaction. A big hit was scored by Thomas Thomas, Thomas Whalen, Ruth and May King, Peter De Orio, and George Harrington.

Palace and Plaza are doing well with a strong line of photoplays.

Ernestine Morley, leading woman of the New Bijou Stock company, is visiting New York.

W. F. GEE.

PATERSON, N. J.

PATERSON, N. J. (*Special*).—At the Lyceum a new one called "Lyre's Model" was the attraction Oct. 26-31. The model was the magnet, which drew goodly numbers who would have been shocked had they seen her in a burlesque house. The supporting company filled requirements. "Rollicking Shannon" Nov. 2-7.

"The Girls from Joyland" drew well and pleased at the Orpheum Oct. 26-31. Schiller, Hill and Martin pleased, and were well received by their fellow townsmen. "Hello, Paris," is slated for Nov. 2-7. The Regent continues to offer a feature film programme to well-filled houses. The Strand, another new picture house, has opened, and big business continues.

JOHN C. BUSH.

NEW PLAYS AT ATLANTIC CITY

ATLANTIC CITY, N. J., Nov. 2 (*Special*).—Marie Dressler in "Mix-Up" at the Apollo a part of last week, and Tom Wise and Irene Fenwick in Charles Frohman's "The Song of Songs." The latter started this city that is used to everything. It is predicted that the play will be considerably worked over before it reaches New York. At Keith's a new act, "An Impotent Bystander," and "The Village Cabaret."

J. EDWARD WESTCOTT.

NEW YORK THEATERS

COHAN'S B'way and 42d St. Mats. 2:15. Mats. Wed. and Sat. 2:15. Pop. Wed. Mat. 50c-$1.50.
COHAN and HARRIS present
"IT PAYS TO ADVERTISE"
A farcical fact by Roi Cooper Megrue and Walter Hackett.

EMPIRE Broadway and 40th Street. Evenings 8:30, Matinees Wednesday and Saturday 2:30.
CHARLES FROHMAN.....Manager
CHARLES FROHMAN presents
WILLIAM GILLETTE
BLANCHE BATES
MARIE DORO
In Sardou's Play
DIPLOMACY

Knickerbocker B'way at 38th St. Evs. at 8:15. Mats. Wed. & Sat. at 2:15
CHARLES FROHMAN presents
JULIA SANDERSON
DONALD BRIAN
JOSEPH CAWTHORN
In the triumphant musical comedy
THE GIRL FROM UTAH

LYCEUM 45th Street, near Broadway. Evenings 8:15. Matinees Wednesday & Saturday 2:15.
Charles Frohman, Klaw & Erlanger present
ELSIE FERGUSON
In a play in four acts,
"OUTCAST"
By HUBERT HENRY DAVIES.

BELASCO Theatre, W. 44th St., Evs. 8:15. Mats. Thursday and Saturday 2:15.
DAVID BELASCO presents
LEO DITRICHSTEIN
In a new play in 3 acts
by FERENC MOLNAR
THE PHANTOM RIVAL

New Amsterdam W. 42d Street. Evs. 8:15. Mats. Wed. & Sat., 2:15.
KLAW & ERLANGER.....Managers
Klaw & Erlanger present a new Musical Comedy
PAPA'S DARLING
From the French of "Le Fils Naturel," by Grenet d'Ancourt and Maurice Vaucaire.
Music by Ivan Caryll.
Books and Lyrics by Harry B. Smith.

NEW YORK THEATERS

COHAN & HARRIS Bway. & 44th St., Tel. 987 Bryant. Evenings at 8:15. Matinees, Wednesday and Saturday at 2:15.
ASTOR
COHAN & HARRIS present
GEO. M. COHAN'S NEWEST PLAY
The Miracle Man
From the Frank L. Packard story

CANDLER Theatre, West 42nd St. near B'way. Tel. Bryant 5242. Evs. 8:20. Mats. Wed. & Sat. 2:20.
New York's Newest Playhouse
COHAN & HARRIS PRESENT
(by arrangement with Arthur Hopkins)
A new play by a new young American author
ON TRIAL
BY E. L. REIZENSTEIN
Biggest Hit in 25 Years

CORT Thea., 48th St. East of Broadway. Direction of John Cort. Evenings 8:15. Matinees Wednesday and Saturday, 2:15. Wednesday Matinee, 50c to $1.50.
SELWYN & CO. present
UNDER COVER
A melodrama of love, mystery and thrills.
By Roi Cooper Megrue

LONGACRE H. H. FRAZEE'S Theatre, West 48th St. Evenings 8:15. Matinees Wed. and Sat. 2:15.
A. H. WOODS presents a four act drama
"KICK IN" A play of New York life, by Willard Mack
with
JOHN BARRYMORE, JANE GREY, JOSEPHINE VICTOR and others.

B. F. KEITH'S PALACE Broadway & 47th St. Evs. 25, 50, 75c, $1.00, $1.50 Daily Mats. 25, 50, 75c Sunday Concerts 2.15 & 8.15
IRENE FRANKLIN
MAE MURRAY and JOHN JARROT
BILLY GOULD and BELLE ASHLYN
CRESSY and DAYNE
HENRY E. DIXEY

B. F. KEITH'S COLONIAL B'way & 62nd St. Matinee daily. Sunday Concerts 2.15 & 8.15
KITTY GORDON
JAS. and BONNIE THORNTON
CROSS and JOSEPHINE
LADDIE CLIFF

ACTORS' EQUITY ASSO'N

New Cases Adjusted—Association Confers with Managers' Asso'n Over Matter of Contracts

At the last meeting of the Council, held in the association rooms, Suite 606, Longacre Building, on Oct. 26, the following members were present: Mr. Howard Kyle, presiding; Messrs. Bell, Bruning, Coburn, Connelly, Cope, Craven, DeAngelis, Gillmore, McRae, Mitchell, and Purdy.

New members elected:

Mrs. Ada Allen	Wm. T. Hays
Archie Allen	James Kirkwood
Clifton Alderson	Lois Lee
L. W. Angtis	Esther Mendell
Frederic Clayton	Louis Reinhart
Joseph Dunn	Will E. Sheerer
Juliet Fremont	Robert Vaughan
Albert Grau	

Mr. Francis Wilson, our president, telephoned from Lake Mahopac a few hours before the Council meeting and expressed regret that he would be unavoidably prevented from attending.

The membership can derive useful knowledge of the method of procedure preferred by the association in settling disputes from these words out of a letter sent us by a leading producing firm:

"We have settled matters with Mr. T—— to his satisfaction. Accept our thanks for your good offices and our best wishes."

Sometimes members are prone to be too peremptory, especially where a manager may be honestly in straitened circumstances. When an unfortunate man acknowledges an obligation and promises to satisfy it as soon as he may get fresh funds, there is nothing to do but accept his word and allow him a reasonable amount of time.

A case has arisen where a member joined the cast of a new play that was already on. She learned the lines, and after three or four days of rehearsing, at the manager's request, she appeared in four performances before opening in New York. The manager refused to pay for these performances, claiming that they were rehearsals. The Council is of the opinion that while one performance might be of such advantage to an actor that he could well afford to embrace the chance to give it, that half a week is too much to expect, especially in the absence of the actor's previous consent.

Settlements out of court have been gained for Ernest Cossart and Robert Kelly against the Biltmore Amusement Company, and Harriet Burt against George Mooser.

The successful adjustment of many other cases is in sight.

The United Managers' Protective Association have the salient contractual points, as formulated by the A. E. A., before their Executive Committee, and deliberation is progressing toward a harmonious solution of the matter.

By order of the Council,
BRUCE McRAE, Cor. Sec.
HOWARD KYLE, Rec. Sec.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—The Chatterton house dark week of Oct. 19. Entertaining bill of vaudeville at the Majestic for week: Herman Timberg, Four Miles, Empire Comedy Four, Exposition Four, and Tameo Kajayama, feature acts; business very good.

Best balanced bill of the season was given at the Gaiety week of Oct. 19; business satisfactory. Hermany's Dogs, Kaiulani Hawaiians, Bowman Brothers, and Imperial Grand Opera company were the features.

Empire Burlesque House is giving stock burlesque by company of twenty; fair business. Paramount pictures at the Grand drew a fine share of the picture patrons. "The Typhoon," was the feature film. Satisfactory business at the Princess with "The Gentleman from Mississippi," feature picture. The Lyric, Waudette, Royal, Savoy and Capital, good pictures with satisfactory attendance.

Business so far this season at all places of amusement is off, even at the 5-cent picture places; houses complain, and from indications it will be decidedly worse before another Summer, as money is scarce and working conditions bad. ELMER L. TOMPKINS.

SAN ANTONIO, TEXAS

SAN ANTONIO, TEX. (*Special*).—At the Grand Opera House "Too Many Cooks" Oct. 9-11; small houses. Clarence Oliver, who was seen here before in "Officer 666," carried the lead in a most creditable manner. Neil O'Brien's Minstrels Oct. 12, 14; drew fair-sized houses. "Hanky Panky" Oct. 17, 18; company fair; business light. The Hanky Pankies gave an open air concert on the Alamo Plaza for the benefit of the Christmas ship that will sail for Europe with Christmas toys and sold cotton novelties; they realized $50 in about five minutes. "The Red Widow" Oct. 15, 16; drew small houses. "Smart Set" Oct. 21, 22; pleased the colored population.

"Les Miserables" Moving Pictures Oct. 19-Nov. 2 to fair attendance. "Oh! Oh! Delphine!" Oct. 23-25; was the best musical attraction that has reached this city for many years; business was splendid. There is plenty of money here, and no reason why the theater should not get its share.

Plays for November, subject to change: "Midnight Girl," Nov. 6, 7; Al. G. Wilson, Nov. 9, 10; Warfield, Nov. 13; Al. G. Field's Minstrels, Nov. 14, 15; "Bought and Paid For," Nov. 19; "To-Day," Nov. 20-22; McIntyre and Heath, Nov. 27-29; "Sons of the Father," Nov. 30. Moving pictures and vaudeville are just about holding their own. HADEN F. SMITH.

ST. LOUIS, MO.

ST. LOUIS, MO. (*Special*).—Rock and Fulton's production, "The Candy Shop," at the Olympic Oct. 25-31, drew good houses. This is the first popular-price show that ever appeared on the Olympic boards. Al. Shean, Daphne Pollard, and Ted Burns were among those who proved popular. John W. Ransome in "Prince of Pilsen" Nov. 1-7.

Joseph Santley returned to the Shubert Oct. 25-31, where he was tendered a hearty welcome. Josephine Harmell, May Vokes, and Ruth Randolph were among the favorites. "Kitty MacKay" with Molly McIntyre, Nov. 1-7.

Meg Ward and Lucy Daley in "A Fool—His Money and a Girl" proved a popular medium of entertainment at the American Oct. 25-31. Rose Melville in "Sis Hopkins" Nov. 1-7.

"The Rose Maid" entered upon its second successful week at the Shenandoah Oct. 25-Nov. 1. Carl Harden, Moser Gray, Mabel Wilbur, and Louise Allen continue to be very popular.

Robert Edeson in "Apartment 309" proved an excellent headliner at the Columbia Oct. 26-Nov. 1. "A Ragtime Soldier," with John and Mae Burk, also scored.

VIVIAN S. WATKINS.

OUR SOUTHERN CORRESPONDENTS

Cahoun's Minstrels played to good business at the Gem Theater, Somerset, Ky., Oct. 7.
W. P. C.

The season in Florence, S. C., opened at O'Dowd's Theater, Oct. 2, with "The Dingbat Family"; attendance and business fair.
H. Dot.

Palace opened Sept. 21, after being closed three months.
A. A. C.

The many friends of the late Charles C. Parsons will be pleased to learn that the city of Tampa, Fla., has leased the Casino, Tampa's popular playhouse, to his widow, Mrs. C. C. Parsons. Although there were other applicants the council did not consider them.
J. R. W.

The Grand Opera House, at Greenville, S. C., under the new management of Walter G. Humphreys, was opened by Al. G. Field, with two performances, to a packed house each performance Sept. 14.
E. E. S.

Mr. John W. Trump, Columbia, S. C., has joined Edward L. Bloom's "Hanky Panky" in the capacity of special advance representative. Mr. Trump has been in Columbia, his home city, for several months resuming his health. He is a theatrical and newspaper man of long experience. Last season he was press agent for the Little Princess Theater and for "The World of the World." Before this he was a member of the editorial staff of the New York DRAMATIC MIRROR.
J. D. D.

"Broadway Jones" Sept. 19, at Academy of Music, Wilmington, N. C.; good company; pleased fair audiences.

"Within the Law," with Clara Joel, Sept. 22 cancelled. Many cancellations are being received with promises of new bookings in event of recasting. Reason, uncertainty on account of war situation.
T. P. N.

"Mutt and Jeff in Mexico" Oct. 10, matinee and night. "Pom o' My Heart" Oct 12; good company; pleased large audience.

The Century Opera House in Jackson, Miss., started the good business movement with a splendid company in "Hanky Panky" Oct. 5 to full house. Miss Steadman and Mr. Al. Steadman receiving many curtain calls. Manager Meyers has had many compliments upon his having secured a capable orchestra. Good patronage during the season is looked for.
A. G. E.

The theatrical season in Chattanooga, Tenn., opened Oct. 1 with "Oh! Oh! Delphine!"; "Cabiria," pictures, Oct. 5; vaudeville at the Majestic nightly.
H. O.

Academy of Music, Wilmington, N. C., Al. G. Field's Minstrels Sept. 25; good company; capacity house. "The Sins of the Father" Sept. 30; fair company; poor business.
T. P. N., Jr.

In spite of 6¼ cents cotton a big audience greeted "Mutt and Jeff" Oct. 12, matinee and evening, Al. D. O'Dowd's Theater, Florence, S. C. All plays that came to Florence are well patronized.
(Miss) R. us J.

The Gertrude Ewing Camille company closed temporarily in Electra, Tex., Oct. 14, on account of business conditions in that section. The company will reopen soon, and go on Northern tour of Texas.
W. N. S.

The Lyric Glee Club, of Chicago, played to well-pleased audiences at the M. W. A. Opera House, Dublin, Tex., Oct. 7.
(Miss.) G. A. G.

Big houses enjoyed the Weatherbee Quartette at the Auditorium, Tuscaloosa, Ala., Oct. 5. "Alma, Where Do You Live?" Oct. 6 was given by an indifferent company.
T. C.

Al. G. Field's Minstrels appear at the New Bertha Theater, Dublin, Ga., Oct. 21.
R. S. S.

The Southern Amusement Company of Memphis, Tenn., has been incorporated, with $5,000 capital stock, by Andrew J. Donelson, Jr., L. D. Hills, R. J. Heard, Ed. Bryan, and J. G. Rogers.

The National Photoplay Theaters Company, capitalized at $150,000, has filed articles of incorporation at Memphis, Tenn. The incorporators are J. P. Good, Clement MacMahon, H. T. Maguin, A. C. Jones, and R. T. Crofford.

At Jackson, Tenn., at the Lyric, pictures, "The Tree of Hearts," Oct. 16; "Million Dollar Mystery," Oct. 17; Lamons and Deamon, vaudeville team.

"Mutt and Jeff in Mexico," S. R. O., Masonic Opera House, Clifton Forge, Va., Oct. 9. "Pom o' My Heart," Oct. 10, to poor business. Pictures on open dates to full houses.
F. T. S.

"The Virginian" Oct. 26; good performance to fair business at the Colonial, Annapolis, Md.
W. H.

AMUSEMENT INCORPORATIONS

ALBANY, N. Y. (*Special*).—The following new amusement companies filed articles of incorporation with the Secretary of State week of Oct. 29:

Mira Film Corporation, Manhattan; capital, $500,000; to conduct a general theatrical and motion picture business. Directors: S. A. Matheson, Ft. E. Reilly, H. F. Bhatigan, 43 Exchange Place, New York city.

Greenberg and Gordon Amusement Company, Manhattan; capital, $5,000; to produce and present motion picture films. Directors: Max Greenberg, Louis Greenberg, Mayer Gordon, Rose Gordon, 413 East Fifty-first Street, New York city.

Under Cover Corporation, Manhattan; capital $4,000; to produce and exploit plays and other stage attractions. Directors: Archibald Selwyn, Edgar Selwyn, Crosby Gaige, 1451 Broadway, New York city.

Mutual Circuit and Amusement Company, Manhattan; capital, $75,000; to operate theaters, acquire and dispose of plays and conduct a theatrical booking agency. Directors: Joseph Pascocello, James P. Clark, Sam Ross, Robert A. White, 195 Clarement Avenue, New York city.
G. W. HENRICK.

NEW YORK THEATERS

HIPPODROME
6th Ave. 43d-44th Sts. Evenings at 8. Matinee Daily at 2. Best Seats $1.
WARS OF THE WORLD

William A. Brady's 48th Street Theatre
48th, East of Broadway. Phone 778 Bryant. Evenings at 8:15; Mats. Thurs. and Sat., 2:15.
The Law of The Land
By GEORGE BROADHURST
With JULIA DEAN

WINTER GARDEN B'way & 50th St. Phone 9460 Col. Evgs. at 8; Mats., Tues., Thurs. and Sat., 2.
DANCING AROUND
with AL JOLSON and Company of 125, including BERNARD GRANVILLE

Winthrop Ames' LITTLE THEATRE, 44th Street, West of Broadway. Tel., 6100 Bryant. Evgs., 8:45. Matinees, Wednesday and Saturday, 2:30.
A Pair of Silk Stockings
CYRIL HARCOURT'S COMEDY.
All seats at all performances, $2.00.

39th St. Theatre near B'way. Phone 413 Bryant. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
JOE WEBER offers
A New Musical Farcial Comedy
THE ONLY GIRL

MAXINE ELLIOTT'S Theatre. 39th St., near B'way. Phone 1476 Bryant. Evgs. 8:30. Mats. Wed. and Sat., 2:30
WALKER WHITESIDE
IN MR. WU

PARK Theatre, Columbus Circle. Phone 9300 Columbus. Evenings 8:10. Matinees Wed. and Sat. 2:10.
Moves Monday, Nov. 9th, to Liberty Theatre
Mrs. Patrick Campbell
PYGMALION
By G. BERNARD SHAW

WALLACK'S Broadway and 30th St. Evenings 8:20. Matinees Wednesday (Pop.) and Sat. 2:20
THE Highway of Life
(THE LIEBLER CO., MANAGERS)
By LOUIS N. PARKER
From Charles Dickens' DAVID COPPERFIELD

HUDSON Theatre, 44th St., E. of Broadway. Evgs. 8:20, Mats. Wed. & Sat. 2:20
Estate of HENRY B. HARRIS.....Manager
The HENRY B. HARRIS estate presents
ROSE STAHL
in a new comedy
A PERFECT LADY
By Channing Pollock and Rennold Wolf

MADAME LABADIE
Will give a Dramatic Interpretation of
"MICHAEL AND HIS LOST ANGEL"
By HENRY ARTHUR JONES
at the Little Theatre
Tuesday, November 17, at 3 o'clock
MGMT. BERENICE VEDRANCE
229 West 105th St. 'Phone, Riverside—3905

NEW YORK THEATERS

WILLIAM A. BRADY'S 48th St., East of B'way. Phone 6460 Bryant. Evgs. 8:20. Mats. Wed. & Sat. 2:20
PLAYHOUSE
Mr. JOSEPH BROOKS Presents
My Lady's Dress
By EDWARD KNOBLAUCH

SHUBERT Theatre, 44th W. of Broadway. 'Phone 6460 Bryant. Evgs. 8:15. Matinees Wednesday and Saturday, 2:15.
MR. WM. FAVERSHAM
In THE HAWK
With the Original Broadway Cast
MLLE. GABRIELLE DORIAT

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SYDNEY, AUSTRALIA

American Successes by American Actors—Fred. Niblo, Josephine Cohan and Others in Favor

SYDNEY, AUSTRALIA, Sept. 25 (Special).—"The Girl in the Taxi" is still at Her Majesty's, and is likely to run out the season, which ends about Oct. 20; the next piece by this company will, in all probability, be "The Girl in the Film."

Nellie Stewart, at the Theater Royal, had an excellent run with Belasco's "Du Barry." Tomorrow night the company revive the ever green "Sweet Nell of Old Drury." George Musgrove is directing the productions, and Frank Musgrove is in charge of the front of the house.

At the Criterion Theater "The Chorus Lady" had an excellent run, though a short one, owing to "The Yellow Ticket" being ready. The theater was crowded nightly. In the new piece there are individually a few successes, but collectively the company supporting Miss Starr have failed to get the right atmosphere. Muriel Starr does not do as well as in her previous efforts, and her "Madame X" must be acknowledged as the best performance she has given us. Eric Maxon as Julian Rolfe is entirely out of the picture, and does not for one second give the impression that he is an American journalist. Winter Hall as Mr. Beaton gives a very quiet showing, and is not at all interesting, but Gwen Burroughs as his daughter Margaret is very good; H. W. Morrison, as well as producing the piece, gives a capital representation of Petrov; Boyd Irwin as Count Rostov is fair, but his last showing as Dan Mallory (in "The Chorus Lady") was a far better effort. Lincoln Plumer as Soubatoff is not up to his usual mark, and there are several others who do not reach the scratch. One regrettable feature is the absence of Mary Worth, who has been Miss Starr's main support since they arrived here; she is not cast in this production. Good houses are nightly managed by the popular J. W. Hazlitt.

At the Adelphi Theater in conjunction with George Willoughby, Ltd., E. J. Carroll has succeeded in bringing to us an entirely American dramatic company (with one exception—the stage-manager E. M. Kean, who is an Australian) to play "The Beauty." The piece has caught on immensely, and is drawing excellently every night, crowds being turned away at each performance. The company, which is headed by Harrington Reynolds, is small, but an excellent one in every respect. Mr. Reynolds is playing his old part of Father Brian Kelly in a very amiable and pathetic manner, truly a most natural exhibition; Miss Jessie Arnold playing the Twin Sisters does also well; Bruce Wilton is not a strong character as played by Albert McGovern in the earlier acts, but he makes up for any deficiency in the last act where he is admirable. The villain played by Walter Penney is a finished piece of acting, but Paul Byron as Charlie Harrow overdoes the part; Ethel Ridge as Leonra Watkins, and George Leary as Lee Martin are also well placed. Grace Reading as Kathleen O'Connor completes the cast in an able manner. The last act showing the chapel of the rosary, is a fitting finish, and has the effect of "pouring oil on the troubled waters" of life as depicted in this pretty play.

William Anderson's Dramatic company have reopened the Palace with enormous success, the opening night being one of the biggest houses this theater has held. They are doing "The Face at the Window." Included in the company are: Vera Remee, Maurice Nodin, Robert Inman, Darcy Kelway, J. H. Nunn, and others.

Spencer's Pictures have found the continuous system an emphatic success in every way. Wests' are still at the Glaciarium, and will continue to screen at this house until next Winter. The Keystone furore, "Caught in Tights," has worked its way into picture lover's patronage to such an extent that it has been given another run at the Colonial.

The popular Fred Niblo and charming Josephine Cohan are due back here next week, and will probably give us "Seven Keys to Baldpate" during this season. These two American artists are, without a doubt, the most popular that America has sent over here, and if there are any more of the same type available, trot them along also, but I fear that you will find it hard to get another Fred Niblo, who stands alone as an artist of artists. They originally came to Australia for a six months' tour on a holiday trip, and have stayed here ever since—now about three years.

The welcome reappearance of the Gilbert and Sullivan operas, after a lapse of eight years, will eventuate Oct. 24 at Her Majesty's Theater. The principals of this company are mostly from the Savoy Theater, London (home of Gilbert and Sullivan). The principal comedian, Charles A. Walenn, was recently the recipient of a most laudatory notice in the Melbourne Age. The producer for the company is Richard Weatherby, and the conductor is Harry Burton, both typical Savoyards.

Waddington's Pictures announce that they have secured the well-known play of Wilson Barrett's "The Sign of the Cross," and will make a special feature of it when available. The same house recently had a big success with George R. Sim's "The Lights o' London."

"Runty Pulls the Strings" is doing fairly well in Brisbane, but they are feeling the strain of the war.

Another American company that is doing well here is headed by Charles A. Millward; it opened here some time ago with "The Arzyle Case," and is shortly due in Melbourne. Included in the company are Gertrude Boswell, Maggie Moore, William Harrigan, and Sylvia Bremer. BRUCE R. HUTTON.

PRICES CUT IN SALT LAKE

Public Respond by Buying the House for Entire Engagement

SALT LAKE CITY (Special).—For a year or more the Salt Lake *Daily Telegram* has been fighting for a reduction of prices on first-class attractions at the Salt Lake Theater. It was asserted that Denver got them at about half the price of Salt Lake. Oliver Morosco cut the gordian knot, and put the prices down for his "Bird of Paradise" company, which was billed for entire week of Oct. 19. To say he was delighted with the business would be putting it too mildly. All tickets for the entire engagement were sold out before the week was half over, and long lines of buyers were continuously in front of the house. So great was the success that other high-class attractions have already wired to do likewise, so it looks as if Salt Lake would at last get a square deal. "Poor Little Rich Girl" week of Oct. 26.

Lenore Ulrich, of "The Bird of Paradise" company; Harry Lauder and his Scotch bagpipers, and Governor Spry sold papers on the street Oct. 20 for the benefit of the Red Cross in Europe. Harry knocked down the first copy to himself for $50, and the second to Miss Ulrich at $45, but the lady declined to be knocked down in any sum less than a Scotchman, and promptly raised her bid to $50. The sales netted $300.

Francis A. J. Davis, who managed the Bee Theater and resigned to take charge of the Swanson Film Exchange, has taken charge of the new Broadway Motion Picture House, and will reduce prices while continuing to give the Paramount pictures.

Emma Lucy Gates, for several years at Casasi Opera, and who returned home on the outbreak of the war, has been notified to return and fulfill her contract at half the stated salary. She declines to go, and may be induced to go to Honolulu for an engagement.

Business at the Orpheum has not been what was expected, and M. Meyerfeld, Jr., was in town during the past week to arrange for a lower scale of prices, which are promised for November.

Harry Lauder, at Pantages, Oct. 19, 20 at advanced prices drew large audiences of week, regular acts, including Margaret Whitney's dainty operetta, "The Wrong Bird," in its second week. Miss Whitney is Utah's most persistent composer, this being the sixth venture, most of which have been full evening performances. C. E. JOHNSON.

BROOKLYN ATTRACTIONS

"Sari" made its Brooklyn debut at Teller's Broadway Theater Oct. 26-31. The Hungarian operetta, with its sterling Broadway cast, including Miss Hajos, Charles Meakins, J. K. Murray, Howard Marsh, and Irene Pawloski, is unquestionably the best musical offering presented in Brooklyn this season. Henry W. Savage and members of his executive staff, including Madison M. Corey and Arthur S. Palmer, paid a visit to the Broadway Theater on Oct. 26. It was just a little tour of inspection to look over the production, which has been touring for some time.

Chauncey Olcott made his annual visit to Brooklyn at the new Montauk. "The Heart of Paddy Whack" offers opportunity for the noted Irish tenor. Edith Lockett's portrayal of Mona adds charm to the offering. The remainder of the support was excellent.

The return of Catherine Tower as Mary Turner in "Within the Law" is always a signal for a run on the box-office. The offering was last week's attraction at the De Kalb. Miss Tower's performance is finished, and great things may be expected of her in the future.

Owen Davis' "Nemaha," was the offering at the Majestic. Guy Bates Post's delightful performance of the title-role has made him a great favorite in Brooklyn. Mr. Post was compelled to respond with a speech at every performance. At the opening performance, Mr. Post, in turn, called upon the author, who happened to be present. Mr. Tully extolled Mr. Post's performance, and credits the latter with making the production what it is to-day. J. LEROY DAVIS.

KANSAS CITY, MO.

KANSAS CITY, MO. (Special).—"Seven Keys to Baldpate" week of Oct. 18-24 at the Shubert to big business. The Cohan version of Earl Derr Biggers's interesting story proved all that was promised of it, and the audiences went home after each performance feeling that they had been splendidly entertained. Cyril Scott, who has not been seen here for a number of years, was very pleasing and amusing in the part of Magee. Ethel Intropodi, Spencer Charters, Jean Shelby, Ernest Geyer, Frank Allworth, and Frank Monroe were all splendid in the principal roles, while others in the company did well. Raymond Hitchcock Oct. 25-28 in "Hanky-Panky" Oct. 29-31.

The Grand had a new musical comedy called "September Morn" week beginning Oct. 18 to good business. The production is a comparatively new one, and the title has little to do with the story with the exception of the incidental appearance of a model who is supposed to have posed for the picture. Frank Minor had the leading comedy role, and won many laughs, while Maude Potter, Clarence Nordstrom, and Kathryn Bowen deserve special praise. "The Little Shepherd of Bargain Row" Oct. 25-31.

The Auditorium Stock turned in comedy week of Oct. 18-24, playing "Our Wives" to good-sized audiences throughout the week. Harry Hollingsworth and Ann O'Day, the two leads, both had excellent parts, and acquitted themselves splendidly as usual. Ted Gibson and Imolee Illian were also especially good in juvenile roles, while Clay Clement, Frederic Mazatt, and Ethel Strickland also deserve mention. "The Master Mind" Oct. 25-31.

Kate Elinore and Sam Williams in the sketch, "The Hunter and the Huntress," were topliners at the Orpheum Oct. 18-24.

Ad Hoyt's Minstrel Jubilee held the place of honor on the Empress bill Oct. 18-24, and were a big hit.

The Gayety had "Follies of the Day" week Oct. 18, opening to two big Sunday audiences.

Miner's Bohemians held the boards at the Century Oct. 18-24 to big business. Ayesha Hara was a featured attraction. "Tango Girls" Oct. 25-31. D. KENNY CAMPBELL.

CINCINNATI

CINCINNATI (Special).—At the Grand the attraction for week of Oct. 25 was "The Queen of the Movies," with May De Sousa and Frank Moulan featured. Business was only fair. John Bunny and his company gave two performances Nov. 1, and the attraction for the week beginning Nov. 2 was Margaret Anglin in "Lady Windermere's Fan."

"Kitty MacKay," with Mollie McIntyre and most of the original company, played to a week of good business at the Lyric opening Oct. 25. The San Carlo Grand Opera company, advertising an organization of 100, followed week of Nov. 1, presenting a repertoire of seven of the standard grand operas.

"Maggie Pepper" was the attraction at the Walnut week of Oct. 25, followed by "The Girl of My Dreams."

Sam and Kitty Morton headlined the bill at Keith's week of Oct. 25. A scarcity of good headline acts is noticed this season.

Loew's Empress continues to present good vaudeville bills. Reserved seats can be obtained this season at this theater seven days in advance, an innovation in small-time vaudeville that is proving popular with the public.

The Olympic has dropped out of the burlesque field, leaving but the Gayety and the burlesque stock at the Standard. It is rumored that the Keith interests have taken over the Olympic, and that an announcement will be made in a short time concerning the policy of the house for the remainder of the season. We are hoping that a first-class stock may be installed.

"The Roseland Girls" were seen at the Gayety week of Oct. 25, followed by "The Rosey Girls," and "The City Belles" at the Standard week of Oct. 25.

"The Mystery of Edwin Drood," featuring Tom Terriss, was the big feature film advertised at various picture houses week of Oct. 25. JOHN REDHEAD FROOME, JR.

MACON, GA.

MACON, GA. (Special).—David Warfield in "The Auctioneer" at the Grand Oct. 15; S. R. O.

"The Midnight Girl" Oct. 19. Al. G. Field's Minstrels Oct. 20; S. R. O. Annette Kellermann in "Neptune's Daughter" Oct. 21-23, and moving pictures Oct. 24. "Pair o' My Heart" Oct. 29. "Blue Bird" Oct. 30-Nov. 5. McIntyre and Heath in "The Ham Tree" early in November.

At the Princess La Pearle and Walker, ragtime singers, Oct. 19-24; feature pictures, "Million Dollar Mystery," Oct. 19; "Girl Who Won," Oct. 20; "Phantom Light," Oct. 21; Mary Pickford in "Such a Little Queen," Oct. 22; "William Tell," Oct. 23; "Tree of Hearts," Oct. 24; large houses.

At the Palace pictures only. "Strong Heart," Oct. 20; "The Man of the Hour," Oct. 22; "Seven Days," Oct. 24; large houses daily; S. R. O. ANDREW OLIVER ORR.

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OAKLAND, CAL.

OAKLAND, Cal. (*Special*).—"A Pair of Sixes" Oct. 11-14 at the Macdonough. Good cast, including Herbert Corthell and Oscar Figman. Rowland was good; the type of the laughing kids of the season. Nat Goodwin Oct. 18-21.

Bishop's Players presented "Quincy Adams Sawyer," Oct. 12-18 at the Liberty. Performance satisfactory in every respect; usual attendance.

Dillon and King in "Hearts Are Trumps" Oct. 12-17 at the Columbia. Great succession of laughs, interspersed with new songs well rendered.

Business at the Orpheum fair Oct. 12-17, with Charlie Ahearn's big comedy cycling act and Wilbur Mack and Nella Walker dividing honors. Balance of bill included Rita Stanley, Frank North and company, Frederika Sherman and company, "The Act Beautiful," Weston and Clare, and Ida Divinoff.

Programme very entertaining Oct. 12-17 at Pantages. House filled at every performance. Chiafarelli's Symphony Orchestra. "No Trespassing," Coogan and Cox, Love and Wilbur, Bekoff's Dogs, Ponjes, and Monkeys, Gilbert Girard, and Grace McGinn and company.

Phillip Fein and his band, assisted by Signorina Betrini, vocalist, drew throngs at the Idora.

Madame Fremstad, the celebrated concert singer, gave a performance Oct. 16 at the Liberty. The house was packed, and the music thoroughly enjoyed. Paisley Morgan, the new leading man, with Dillon and King, made his initial appearance at the Columbia Oct. 12. He created a very favorable impression. Sidney Ayres, director of the American Film Company at Santa Barbara, has returned here, accompanied by his wife and child. Louis Bennison has closed his engagement with Richard Bennett in "Damaged Goods," and commenced a ten weeks' engagement at the Alcazar Theater, San Francisco, Oct. 26.

Week of Oct. 19-24, at the Liberty, Bishop Players in "The Dollar Mark"; Dillon and King in "Over There" week Oct. 16-24. Orpheum, Oct. 19-24, Cland Gillingwater and Edith Lyle in "Wives of the Rich," Balance of company: Les Salvaggio, Joe and Lew Cooper, Harry Tsuda, White and Jason, Chanda Golden, Ashley and Canfield, and the Five Mayettis.

Pantages: "The Boat Show," Oct. 18-24, featuring Vivian Marshall and her Eight Water Lilies, Jack Golden in "The War Baron," also Little Alfyo, Chester Kingston, Taylor and Arnold, H. Guy Woodward and company, and Miller, Packer and Rola. Business good.

Miss Marta Golden, of the Liberty Stock company, has sailed for Honolulu on a four weeks' vacation. LOUIS SCHNEIDER.

SAN DIEGO, CAL.

SAN DIEGO, Cal. (*Special*).—Francis McGinn in "The Cop" headed a very pleasing bill at the Orpheum Oct. 12-18. Calista Conant, Lola Merrill, and Frank Otto were seen to advantage. For week of Oct. 19 the Empress Players gave for the first time on any stage Austin Adams's three-act comedy "Made in Heaven." It was well received, although it did not create as favorable impression as his "The Acid Test," which was given by the same company some time ago. The scenic effects were splendid, and the work of the entire company was satisfactory. The cast: Marie, Edna Marshall; Dr. La Motte, Clarence Bennett; Aunt Lily, Catherine Evans; George Vernon, George Dill; Trixy Dare, Gladys Day; Al. Morris, William Chapman; Head Waiter, Irvin Bacon.

At the Savoy the fair "Co-Eds" headed a very good bill for week of Oct. 12. The Great Alexander and company began a week's engagement at the Princess Oct. 12, playing to the capacity of the house. At the Broadway week of Oct. 12 "William Tell, and Mary Pickford in "Such a Little Queen," were seen in photoplay to big business.

The pupils of the San Diego School of Expression gave four one-act plays at the Ocean Theater, Ocean Beach, Oct. 15. The school is under the direction of John Lane Connor. "Standing Room Only," from the pen of Miss Willowdean Chatterson, well known in San Diego for her clever work of amateur productions, was given by the members of the Coleman Woman's Club at the Wednesday Club house Oct. 17. Miss Chatterson played the leading role. MARIE DE BEAU CHAPMAN.

BIRMINGHAM, ALA.

BIRMINGHAM, Ala. (*Special*).—William J. Dooley's "Lawn Party" at the Lyric week of Oct. 12 was the headliner on a good bill. Other acts were: Colonel Marc Diamond and Madame Virginia, La France and Bruce, Merle's Cockatoos, Fisherson Brothers, Lawrence and Edwards, Dolly Connolly was billed to appear, but was prevented by illness, her place being taken by Miss Florence Kelly, who is singing at the Press Club for the Winter.

At the Grand week of Oct. 12-19 the Crackerjack Burlesquers to good business.

The advance sale for David Warfield, who played two performances of "The Auctioneer" at the Jefferson Oct. 23, was the largest this house has had this season; the house was sold out in three hours after the sale opened, and a large crowd left clamoring for seats. McIntyre and Heath Nov. 5, and "Peg o' My Heart" Nov. 2-4.

The Lyric did a magnificent business week of Oct. 26. Pietro, accordion wizard, received the glad hand. Others: Vandersloit and Clemmons, Fred J. Hardpath and company, and McDevitt, Kelly and Lucey. Week of Nov. 2: Mercedes and Mlle. Stantone, Rooney and Bent, topnotchers.

The Grand put on the real thing in burlesque under the able directorship of Tony Kennedy. Week of Oct. 26, "The Sporty Widows," pleased good crowds; the olio contained the Brackards, Fritz Pistel, and La Pocota. The Best and Amuse-U are still playing musical comedy to fair business. The Orpheum, Bijou, and Majestic are dark, and no announcements have been made as to their opening. JAMES EDWIN DENMAN.

COLUMBUS, GA.

COLUMBUS, Ga. (*Special*).—At the Springer Al. G. Field's Minstrels Oct. 19; two performances to capacity. "Peg o' My Heart" Oct. 21; "Blue Bird," Nov. 2; McIntyre and Heath, Nov. 5. Majestic: Norman Fields's Players in "Lena Rivers" Oct. 26-28; "What Happened to Jones?" Oct. 29-31. American: "The Blood Ruby," Oct. 26; "The Primitive Instinct" Oct. 27; "Under Royal Patronage" Oct. 29; "Million Dollar Mystery," Oct. 30. Benita: "Man of the Hour," Oct. 26; "Life's Bitter Draught," Oct. 27; "Patchwork Girl of Oz," Oct. 28; "The Saint," Oct. 29; "The Pursuit of the Phantom," Oct. 30. GEORGE O. BERRY, JR.

NEWARK, N. J.

NEWARK, N. J. (*Special*).—William Hville, a resident of Roseland, N. J., gave his premiere performance of "Up Against It" at the Newark Oct. 19-24, and pleased large audiences. It is a mirth-compelling farce, and several members of the cast acquitted themselves so well that further acquaintance with them should be desired. Much praise is due Charles Carver, Bernard Thornton, William Hassan, Harry Seltzer, Thomas Meighan, Robert Watting, Clara Blandick, Marie Hudspeth, and Blanch Carville. Next week, "Damaged Goods."

Madame Dina Petrova and company presented "Panthea" at the Shubert Oct. 26-31 to capacity houses. Madame Petrova made a decidedly favorable impression upon the audiences. "Things That Count" Nov. 2-7.

The Benivieni Brothers, May Francis, Walsh and Bentley, Browning and Dean, William Powell, Edith Raymond, Weber, Dolan and Fraser, Stewart and Dakin to crowded houses at Keeney's Oct. 26-31.

"Little Nap" made his American debut at the Lyric Oct. 26-31. Others on the bill: Adele Oswald, George Rosener, Fred Keaton, Ribel Von and company, Tate and Tate, Reed and Tuttle, Sylvester.

The "Seven Harmony Kids" at the Majestic Oct. 26-31. Others were: The Two Snyders, "Honeymoon Troubles," the Abyssinian Trio, "Anthony," and others.

The Watson Sisters presented "Morocco Bound" at Miner's Oct. 26-31. The company included Ben Pierce, Lew Williams, Jack McGowan (Harry Bridgeman), Charles E. Hilton, A. Billier, Fay Darling, Mabel Mahlen, and others. GEORGE S. APPLEGATE.

OMAHA

OMAHA, Neb. (*Special*).—At the Brandeis Fiske O'Hara opened a two-night engagement Oct. 18, and pleased a good-sized house. "Seven Keys to Baldpate" made quite a hit Oct. 15-17; the company being well chosen throughout. "The Poor Little Rich Girl" Oct. 19-21 made a good impression. Lenore Dana had the title-role and carries it most excellently. "Rain Wanted" Oct. 22-25. Harry Lauder Oct. 26, Both St. Denis Oct. 31.

D'Annunzio's "Cabiria" week of Nov. 1. Hap Ward, Nov. 8-11; Kelli O'Brien's Minstrels, Nov. 12; May Robson, Nov. 13, 14; Rose Melville, Nov. 15, 16; "My Best Girl," Nov. 17, 18; "Trail of the Lonesome Pine," Nov. 19-21.

Bertha Kalich was the notable headliner at the Orpheum week of Oct. 18; the balance of the olio being also quite good.

"Follies of the Day" at the Gayety where, in spite of the many counter-attractions, there were two good-sized audiences daily. J. RINGWALT.

READING, PA.

READING, Pa. (*Special*).—The theatrical situation in this town seems to be commensurate with business conditions prevailing here, which latter are anything but promising. There has been a dearth of good plays at the Academy of Music, the Klaw and Erlanger house, although those which have played here, with one or two exceptions, greeted by good houses. One exception was "The Misleading Lady," which proved to be one of the most delightful pieces seen here in years. Manager Levy has inaugurated weekly three-day stands, booking excellent plays for the first three days of each week at bargain prices. "The Shepherd of the Hills" Oct. 26-28. "Seven Keys to Baldpate" Oct. 29. Paul Althouse, the American tenor, will give a concert at the Academy Oct. 30, under the auspices of the Penn Wheelmen, a local club, of which Mr. Althouse is a member. This is the great tenor's birthplace.

The Hippodrome, with its refined vaudeville at popular prices, goes merrily on and has been fortunate in having done a thriving business all season. HARRY B. WEAND.

DES MOINES, IA.

DES MOINES, Ia. (*Special*).—The Berchel Oct. 24 the Boston English Opera company in "Il Trovatore," "Girls of Moulin Rouge" Oct. 25.

Harry Lauder and his company at the Berchel, two performances, Oct. 29.

The Six Royal Hussar Girls and Daisy Cameron were the headliners at the Empress week of Oct. 18.

The Black Cat, photoplay house, has been reopened under new management, and is to be known as the Strand, showing exclusive feature releases.

Ethel Barrymore in "The Nightingale" week of Oct. 18.

Trixie Friganza was topliner at the Orpheum week of Oct. 18.

The Empress is featuring one of the best bills of the season, with "Ye Old Song Revlew" and "A Night at Maxim's" as headliners. At the Majestic capacity houses, with vaudeville and pictures.

Roland G. McCurdy is the new treasurer of the Princess, taking the place of John Rogers, who has resigned to enter other business. A. KAHN.

ELMIRA, N. Y.

ELMIRA, N. Y. (*Special*).—Annette Kellermann in "Neptune's Daughter" drew large business to the Lyceum, Oct. 22-24; Rainey's African Pictures, Oct. 26-28; Otis Skinner in "The Silent Voice," Oct. 31; "Lay Down Your Arms," Nov. 1, 2; "The Misleading Lady," Nov. 3; Andrew Mack, Nov. 4; Maria Dressler in "A Mix-Up," Nov. 6; Woods's Musical Comedy company, Nov. 7; Pavlowa, Nov. 14.

The Mozart Players in "Fine Feathers" proved a splendid offering at the Mozart Oct. 26-31, and drew capacity business. "The Easiest Way" Nov. 2-7. Popular bills at the Majestic and Colonial were responsible for capacity business at both houses Oct. 26-31. J. MAXWELL BEMAS.

SEATTLE

SEATTLE, WASH. (*Special*).—At the Moore De Wolf Hopper and the Gilbert and Sullivan Opera company in "The Mikado" Oct. 18-24, and matinee Oct. 24. "Pinafore" and "Trial by Jury" Oct. 19-21, and matinee Oct. 21. "Iolanthe" Oct. 20-23. The Pirates of Penzance Oct. 22. Metropolitan dark Oct. 18-24. "The Virginian" Oct. 18-24, by a capable company, at the Seattle before houses averaging fair business. Irene Timmons and Broderick O'Farrell were seen to advantage. "Cherry Blossoms" Oct. 18-24 at the Tivoli before fair business. Al. Franks, Lew Dunbar, and others contributed to the fun. At the Orpheum Gertrude Coghlan and vaudeville. At the Pantages Joe Knowles and vaudeville. At the Empress vaudeville. BENJAMIN F. MESSERVEY.

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BOSTON

"Envelope All Legs," Says Mayor Curley—Greek Dancers Included—Harry Lauder O. K.

BOSTON, Nov. 2 (*Special*).—If you are Mayor of Boston you simply can't help putting your finger in the theatrical pie. Has anyone forgotten the exploits of Fitzgerald the Virtuous, who once added himself in an spectacular a way to the publicity staff of "The Easiest Way;" who stimulated, as no one else has, interest in the "Salome" of both Wilde and Strauss, and who endeared himself and Boston to the heart of Mary Garden by expert help as to the proper way to play the pursuit scene in "Tosca"? And now Fitzy's mantle has fallen on worthy shoulders. When a new moral reformer appears, a good apostle of purity, it is not nakedness that he will cast out. "I say Havelock Ellis," "it will more likely be clothes." Mayor Curley begs to differ, and the girls in "The Passing Show" at the Shubert, have had to cover up their legs. His Honor says that people have been writing him letters about the bare legs. And the Watch and Ward Society has complained to him. Upon receiving as edict from the Mayor, Manager Smith, of the Shubert, ordered the required changes in costume. Mayor Curley went further. He called all the managers to his office last Friday, read to them the new regulations he has drawn up in the interest of "modesty, decency and dignity" in our theaters, and added that "even the classic Greek dancers must wear tights or stockings when they appear in the Boston Opera House or on the stage of the theaters." Who can say after this that the intellectual life is slighted in Boston? Here is a Mayor delving into esthetics. For stockings on Isadora Duncan is surely a matter of esthetics. Perhaps Mr. Curley does not know that he is concerning himself with that subject. Why, then, is he the censor of our theaters? As a concession, Mr. Curley stated that he has no objection to Harry Lauder appearing in kilts.

After her trial last week in Buffalo, Lydia Lopokova appeared at the Hollis last night in "The Young Idea." It was the evening's only change of bill, excepting the Castle Square, where the Craig Players are doing "Ready Money," with Betty Barnicoat, the new member of the company, playing one of the leads.

The continuing bills: Colonial, "The Pollies"; Tremont, "Potash and Perlmutter"; Boston Opera House, "Co-Ed"; Majestic, "Robert"; "The Passing Show"; Wilbur, Will Hodge in "The Road to Happiness"; Plymouth, "Wanted—$22,000"; Cort, "Pom o' My Heart."

Opera is plentiful in the region of the Boston, for next door, at Keith's Bijou, a little company, of which Olive Marechal is the star, is giving bits from the operas as part of the varied programme of that house.

Cyril Maude brings "Grumpy" to Plymouth Nov. 9 and "Wanted—$22,000" moves to New York. The authors of the latter piece, Clayton Hamilton and A. E. Thomas, as well as the producer, George Cohan, have been in Boston off and on during the four weeks the play has been running, and have made some minor alterations. The play now has three acts instead of four, a few speeches have been added or changed, and William Courtnidge now delivers a prologue. Broadway can prepare itself for a surprise and a treat next Monday when this play arrives there.

Under the auspices of the Stage Society, the exhibition of the new stagecraft that was organized and shown in Cambridge recently by Sam Hume will be on view in New York Nov. 9.

The winner of the Crain-Harvard prize for this year is Cleves Kinkead, a graduate student at Harvard. His play is as yet unnamed. He was the author of "The Fourthcomers," acted last Spring by the Harvard Dramatic Club.

Julia Arthur's matinee to aid the fund for unemployed actors in Europe will come on Friday of this week. So great was the demand for seats that the benefit has been shifted to the Boston. For the production of "Mercedes," in which Miss Arthur thus returns to the stage, though only momentarily, she will use the original scenery; and Arthur Foote has composed new choral music. Virtually every attraction in town will be represented in the surrounding bill.

FORREST ISLAND.

BALTIMORE

"Kitty MacKay," "The Dummy" and "Omar, the Tentmaker" Draw Crowds

BALTIMORE, Nov. 2 (*Special*).—"Kitty MacKay" and "The Dummy" proved delightful entertainments during the past week. It is seldom that two such worthy prodigitions are seen together during the same period. No two plays this season have more genuine pleasure to the public, if I am to judge by the spontaneous applause and laughter which continually ripple over the house, and I am equally sure that few have given as great a satisfaction at the box-office, at Ford's and the Academy. "The Dummy" had the benefit of the entire original company intact, and the acting was by all odds among the best seen here this season. "Kitty MacKay," while presented by a minor aggregation, retained all of its charm, although we would have been better pleased if the original cast had been sent.

Richard Walton Tully's "Omar, the Tentmaker," in which Guy Bates Post is appearing at Ford's this week, was perfect in staging and acting. Nothing like it here for several seasons. Week Nov. 9, "Pom o' My Heart."

Baltimore was one of the first cities in the country to put the stamp of approval on "The Crinoline Girl" last season, and the return engagement of Julian Eltinge at the Academy this week is somewhat in the nature of a homecoming. The popularity of Eltinge in Baltimore is really amazing. It is one of the few weeks when the balcony and galleries are sold out completely at every performance. Week Nov. 9, Bierfeld "Follies, 1914."

"The Rosary" at the Colonial, should fare well with its attraction this week.

I understand it is the intention of the Messrs. Ford to inaugurate a series of matinee musicales to be given at frequent intervals throughout the season on Tuesday afternoons, featuring only artists of first rank and international reputation. Alma Gluck is the artist selected for the first matinee, Nov. 10.

Tunis F. Dean has taken a house situated within a stone's throw of the Academy, and is planning to give a house warming party to a few of his intimate friends in the next week or two. It has been nicknamed "The Little House Around the Corner."

Mr. Jack Pedris, manager of "Kitty MacKay" company, was entertained at dinner by Mr. Dean Tuesday night, as was also Mr. and Mrs. George Kingsburg, the former controlling the destinies of "The Dummy."

Baltimore gave Jane Oaker a royal homecoming welcome last week at the Academy, again proving the fallacy of the assertion that we soon forget our old favorites. She is the same charming, beautiful and unaffected girl, but she has broadened and grown in her art.

Irene Haisman, who had the role of Kitty MacKay at Ford's last week, is English. Unless I am mistaken, the future has many good things in store for this little girl.

The Baltimore Athletic Club will give a monster theater party at the Academy on Nov. 13 to see "The Queen of the Movies."

I. BARTON KAHN.

PHILADELPHIA

Airs of Quaker Town Because Successful Plays Cut Their Eye Teeth There

PHILADELPHIA, Nov. 2 (*Special*).—Theatrical openings go merrily on in the Quaker City and it seems this season to be an almost continuous performance of shows first opening here, cutting their eye teeth and then a Big Jump to New York. This week "Papa's Darling" left the Forrest for Broadway to "hold the page" for "Chin-Chin Chinaman," "Chin-Chin," and "Big Jim Garrity," all of which first appeared in Philadelphia.

That we don't object to being a second New Haven was shown by the crowd that greeted winsome Hazel Dawn, who most of us missed from the cast of "Papa's Darling." She is appearing as a full-fledged star at the Garrick in a Smith and Victor Herbert combination, entitled "The Debutante."

Once again there is a change of bill at the Broad, a play new to Philadelphia, "The Song of Songs," by Edward Sheldon, said to be based on Sudermann's novel, being the new attraction.

At the Forrest, after "Papa's Darling" had left for New York, Charley Harrison, stage manager, said the play broke local records for the season. He whispered something that sounded like $2,700, but Business-manager Thomas Love, in answer, simply smiled. At present this house is filled with "Bart;" the advance sale was very heavy.

At the Little Theater another revival is being presented by the new resident company in an efficient manner, Sheridan's "Rivals" being the present play.

The Shubert houses report big business. The Adelphi is doing especially good with the popular farce "A Pair of Sixes." In fact, the show is doing so good that Oct. 25 the entire lower house was sold out to the Rotary Club.

"The Whirl of the World" is now playing at the Lyric. The cast is rather good, Joseph Howard as the Hebrew valet takes leading honors easily.

Sylvester Schaefer is playing at Keith's and is continuing his American triumphs, playing to packed houses afternoon and evening. S. R. O. was the sign each night.

That Mary Pickford's popularity is not made up by her press agent was shown here Oct. 29 most emphatically. Following a dinner tendered her at the Bellevue-Stratford by Stanley V. Mastbaum, directing head of the Stanley Company, she visited the theater of the same name where her film, "Behind the Scenes," was shown. A crowd two blocks long were willing to pay any price for seats. Her reception was even greater than that accorded Senator Penrose that same night at a town meeting.

J. SOLIS-COHEN, JR.

WASHINGTON

"Are All Men Natural Polygamists?" the Startling Thesis of "Polygamy," a Play

WASHINGTON, D. C., Nov. 2 (*Special*).—The new Harvey O'Higgins-Harriet Ford play, "Polygamy," is receiving its first metropolitan production at the Columbia Theater the current week. The offering is an American drama of to-day, a study of the marriage question, revealing a phase of American life that is said to become an increasing menace to the American home. Are all men natural polygamists is an "open question," and other important play discussions are, "The right of a man to give his undivided allegiance to the woman he loves, and the right of a woman to the individual love of the man she loves, over-ruling all natural considerations," is the bold but simple thesis, a serious and highly tense and emotional presentation of a cross section in life, in four acts with a cast of strength and character in Chrystal Herne, Mary Shaw, Gladys Hudson Ouilter, William Mack, Rosaland Iran, Ramsey Wallace, Stephen Wright, and Thomas Irwin. "The Great Adventure" follows.

The return of Marie Tempest after four years' absence from the American stage with a pronounced local welcome that was signalized in the nature of an ovation was the warmfelt greeting that was extended the reappearance of the distinguished English actress on the commencement of her engagement at the Belasco with her own supporting English company presenting two plays "Mary Goes First" and "The Marriage of Kitty," with unbounding success surrounding both presentations. The current week's offering is William Elliott's production of "Kitty MacKay." The opening performance being given under society patronage for the Housekeepers' Alliance, a benefit to meet, in part, the expenses of a year of constructive work.

Hallowe'en night at Convention Hall was a gala event in the big hall and celebration, when the motion picture exhibitors of Washington in conjunction with the Washington Post made arrangements that the "movie fans" of the District of Columbia would have the opportunity of meeting in reality many of the most prominent stars of the silent drama. Fifty photoplay stars with an orchestra of fifty pieces were the guests of the Motion Picture Exhibitors' League, who financed this large entertainment. The affair was strictly informal, and the big Convention Hall holding thousands was filled. Earle Williams, of the Vitagraph Company, and Clara Kimball Young, of the Peerless Company, led the grand march.

The Poli Players in "When We Were Twenty-One" brought into the fullest the strong, clever, and artistic capabilities of this popular and talented organization. Carl Brickert was leading man in the role of Richard Carew, Jane Morgan was a delightfully engaging impersonator of the Maxine Elliott original role of Phyllis, and extended praise must be given to Russell Fillmore for his capital success in the role of the Imp. During the current week the Poli Players are seen in their first original comedy offering of the Fall season "Fifty Miles from Boston." The Red Cross Fund was the beneficiary of unique character in a flower sale at one of the leading stores, where the members of the Poli Players after the matinee Wednesday sold some 2,000 buds and blossoms, donated by friends of the cause. Jane Morgan, Louise Kent, Ada Sherman, Marie Carroll were the chief saleswomen, and Carl Brickert, Herbert Dobbins, William Evarts, and Russell Fillmore, and other players wrapped packages and performed other duties as assistants.

Henrietta Crosman and company in the monosyllabic comedy, "One Word," heads the current week's bill at Keith's, which also includes Jesse Lasky's production, "The Society Buds," with Gladys Clark, Henry Bergman, and a large cast of the Public Mysteries in feats of magic, Ryan and Tierney, the rolling singers, Francis Dooley and Corinne Sales in "That's Silly," Hess, Vernon, Adler and Arlie in "A New Idea," and Arthur Barat.

"Smoke Among the Gypsies" is the new two-act musical play, by James R. Cooper and Tom McRae, with McRae in the principal comedy role, with the Gypsy Maids Burlesque company at the Gayety Theater. Incidental music by Otto F. Herrmann and lyrics by Billy K. Wells. The leading singing role is in the keeping of Nella Mallette.

Five-course concert, under the direction of Mrs. Katie Wilson-Greene, are announcements for the National on Friday afternoons, Nov. 20, Dec. 4, Jan. 15, Feb. 12, and April 9. Madame Schumann-Heink, Madame Louise Homer, Jozef Hofman, Pasquale Amato, Madame Alma Gluck, and Efrem Zimbalist.

George M. Cohan's "Seven Keys to Baldpate" was a sure fire hit at the National Theater with audiences of very large numbers in enthusiastic appreciation.

"Madam President," with Fanny Ward as the stellar attraction at the National during the current week had a big opening. "The Queen of the Movies" follows.

Julian Eltinge had a big week at the Columbia on his return with his attractive "personal self" and his present play success, "The Crinoline Girl."

JOHN T. WARDE.

HERO OF "THREE WEEKS" DEAD

Paul de Clairmont, well known along Broadway as Baby Paul, the supposed hero of Elinor Glyn's novel, "Three Weeks," was found dead Saturday morning, Oct. 31, in a small hall bedroom at 25 West Fifty-first Street. Coroner's Physician Schultz said that the man had committed suicide by taking cyanide of potassium.

Paul de Clairmont, according to his wife's statement, was born in St. Petersburg twenty-eight years ago. He came here in the Summer of 1913 with the purpose of studying American women. Under the name of Paul Allen he was formerly an actor with F. R. Benson's company.

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TORONTO

TORONTO (*Special*).—Sam Bernard at the Royal Alexandra Oct. 26-31 in "Dolly of Broadway" to good attendance. Censor forbid the singing of "Who Paid the Rent for Mrs. Rip Van Winkle," on Mr. Bernard's musical contributions were all. Harold Orane, as erstwhile Yorkish Dempsey, with a new verse by Julian Rosell, of this city. Mantell in Shakespearean repertoire followed.

"Neptune's Daughter" at the Princess Oct. 26-Nov. 2, a gorgeous movie of Annette Kellerman and her associates; attendance fair, twice daily. Thurston and his usual bag of tricks at the Grand Opera House Oct. 26-31 to good business. "The Tenderfoot" and Lawrence D'Orsay in "Earl of Pawtucket" followed.

At Shea's Oct. 26-31 Pearson Brothers, Victor Stone (a Toronto boy), and Stella Tracey, assisted by George Spink at the piano. Clarke and Fanny Usher in a sketch, Bert Lamont and his Cowboy Singers, and Mac and Mabel Ford (next week) contributed good attendance. Alice Lloyd followed.

Marshall P. Wilder at Loew's Oct. 26-31 was well received. "In the Grey of the Dawn," with Bleos Scott, was well put on.

Petticoat Minstrels headed a good bill at the Hippodrome Oct. 26-31, which included De Lea Madala, Norwood and Hall, Richard Miller and company, and others; crowded houses. At the Gayety Oct. 26-31 Gus Fay and "The Gayety Girls" to good attendance. "Taxi Girls" Oct. 26-31, one of the best at this theater in a long while; fair houses.

GEORGE M. DANVERS.

OTTAWA.

OTTAWA, ONT. (*Special*).—Thurston, the magician, was greeted by very large audiences Oct. 12-16 at the Russell.

Marie Tempest presented "Mary Goes First" and "The Marriage of Kitty" Oct. 17, 18, and matinee.

Maud Lambert and Ernest R. Ball in a return engagement at the Dominion, scored great hit to very good business Oct. 19-17. Others on the bill were: Jack Kennedy and company, Burt and McDonald, Bedford and Winchester, Monty and Dot. Adler and Arline, and Julia Gonsales.

Lawrence D'Orsay opened a three-night engagement at the Russell Oct. 26 in "Earl of Pawtucket" to large and fashionable audiences and curtain calls; Mr. D'Orsay made a very clever speech.

Mack and Orth in "The Wrong Hare" at the Dominion week of Oct. 26. Others who also headed were: Lamberti, Bill Pruitt, the Five Bullys, the Olympic Trio, Hilda Hawthorne, Gerr and Dotsey, and pictures. The strike of stage hands and musicians has not affected business at this house, which is very good.

The Francais with a very good vaudeville bill week of Oct. 26 to capacity.

"The Eagle's Mate" is the film feature at the Imperial Oct. 26-28 to good business.

"The Million Dollar Mystery" and "The Plum Tree" are the film features at the Family to usual capacity business.

J. H. DU BS.

MONTREAL

MONTREAL (*Special*).—"My Lady's Boudoir," a new play, by J. C. Drum, produced at His Majesty's Oct. 19-24, with Adele Blood in the leading role, proved a most interesting performance.

Marie Tempest, looking as young and as charming as ever, opened at the Princess Oct. 19 in Henry Arthur Jones's "Mary Goes First." The play contains some exceptionally clever satire. The English company supporting Miss Tempest is in every way capable. Grahame Browne, Franklyn Dyall, Kate Rorke and Ida Molesworth deserve special mention. The Marshall Kitty" Oct. 22-24. Robert B. Mantell in Shakespearean and classic repertoire Oct. 26-31.

Allan Lloyd, a favorite here, was topliner at the Orpheum; her rendition of "Tipperary" was a feature.

The Bohman Show featuring Lew Kelly did well at the Gayety.

The new and commodious Globe Theater, of which Quintus Brooks is manager, opened successfully Oct. 19 with vaudeville and pictures.

An interesting feature of the Mantell engagement will be the appearance of Mrs. Mantell (Genevieve Hamper) as Juliet, for the first time, at the Wednesday matinee.

"La Rencontre" is the bill at the National.

W. A. TREMAYNE.

WINNIPEG

CALGARY (*Special*). — Writing from Winnipeg, Leo Parvin, known as the "sunshine" of the universe, and working West for one of the "Peg o' My Heart" companies, says: "Just a few lines to warn you that the 'all stars' agent is on his way to the City by the time I want to tell you in all truthfulness that it is truly criminal the way this country has been misrepresented to the Eastern dramatic papers. The conditions throughout Canada are not the worst that in the winter, and the people will patronize any attraction of merit. We will be the only show at this writing to play Western Canada till after Christmas, and, believe me, any regular show could come through here now and get very profitable business." Mrs. Parvin is accompanying her husband on his Western tour.

GEORGE FOSTER.

LONDON, CAN.

LONDON, CAN. (*Special*).—May Bell Marks and excellent company in "The Girl from Texas," "Under Two Flags," "The Girl Thief," "Cast Ashore," "The Show Girl," "Woman Against Woman," "St. Elmo," "Wife in Name Only," and "The Girl of the Golden West" week of Oct. 19-17 to capacity business at the Grand Opera House.

"Sixty Years a Queen," moving pictures of incidents in the reign of Queen Victoria, Oct. 19-21.

Thurston, magician, Oct. 22-24; Maude Adams, Oct. 27; "Mutt and Jeff," Oct. 29-31.

Manager Minhinnick, of the Grand, lost his nine-year-old son Oct. 20.

C. B. A. WARNE.

WHEN THE LIGHTS WENT OUT

LONDON, ONT. (*Special*).—While Ruth St. Denis was doing the rose-colored dance in the Opera House Friday night, Oct. 16, a fuse went out of completion, and the house was dark from top to bowl. Edmund Roth, the musical director, came to the rescue with "Old Kentucky Home," "The Gang's All Here," "Die Wacht am Rhein," "The Marseillaise," "Dixie and America," and the audience rose up and sang lustily. When the lights were suddenly turned on Miss St. Denis was doing a cake-walk with all her vigor. She was caught in the act, and made a hasty retreat.

FRED. H. HASTINGS.

DOMINION DOTS

"Peg o' My Heart," with Marion Dentler, played eight nights at the Academy of Music, Halifax, N. S., week of Sept. 14. The Academy Players opened their third year Sept. 28 in "The Fortune Hunter." Sidney Toler, Estelle Summerby, Edwin Abbey, C. H. Hewson, Eunice Moore, John Sumner, Martin Wentworth, Anne Doherty, Esther Rose, Mabyl Jones, and John T. Brennan are in the company. J. W. P.

May Robson in "Martha-By-the-Day" at the Grand Opera House, Kingston, Oct. Sept. 21, delighted a large audience. Algia-Sterrett Pictures Sept. 30. "The Girl and the Game" stock company week Sept. 28 to Oct. 3 to fine business which this company always enjoys here. Business Policeman in "Neptune's Daughter" Oct. 6-10.

E. G.

PITTSBURGH

PITTSBURGH (*Special*).—Grace George in "The Truth" greatly pleased large audiences at the Alvin week of Oct. 26. Prominent in the support were Norman Trevor, Albert Brown, Frank Goldsmith, Madeleine Meredith, and Helen Ratmer. The latter's Mrs. Crespigny was a splendid piece of work. The New York Hippodrome production of "Pinafore" followed.

"The Misleading Lady" was the attraction at the Nixon Oct. 26-31, featuring Lorin F. Hines. John Drew in "The Prodigal Husband" followed.

"Bought and Paid For" (seen at the Alvin last year) drew crowded houses at the Lyceum Oct. 26-31 without being fully appreciated by the audiences. "The Round-Up" followed.

Nora Bayes was the headliner of a good bill at the Grand Oct. 26-31, and a very popular one. Among others on the bill were: W. C. Fields, Pat Rooney and Marion Bent, Empire Comedy Four, and Homer Lind and company in the sketch "The Singing Teacher." Ethel Barrymore headliner week of Nov. 2.

"Beauty, Youth and Folly," at the Victoria Oct. 26-31, was followed with "The Gay Morning Glories." Will H. Cohan and Joseph K. Watson are reunited again, and were features at the Gayety with "The Happy Widows." "The Liberty Girls" Nov. 2-7.

"The Fairy Maids" were booked for a week's engagement at the Academy week of Oct. 26, but the company was in a train wreck, which practically destroyed scenery of the company and other necessities. The Pittsburgh engagement, therefore, was canceled, leaving the house dark.

There is a mystery surrounding the Duquesne Theater, formerly the home of the Davis Stock Players. The house is undergoing many favorable changes, and there is a rumor about town that it is to be the home of popular-priced vaudeville in the very near future.

DAN J. PACKINER.

MINNEAPOLIS

MINNEAPOLIS (*Special*).—At the Metropolitan Charlotte Walker in "The Better Way" played to only fair audiences Oct. 25-31. The Kellermann Stage followed, week after which "Joseph and His Brethren."

The Orpheum headliner, Bertha Kalich in "Marianna," was one of the events of the local vaudeville season. An excellent bill included Fulton and Burns, Duffy and Lorenz, Violinsky, and Robert Everett's Monkey Circus.

CHARLTON W. MILES.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*).—The Rochester Park Band, under the director of Theodore Donnenbach, gave a concert Sunday afternoon, Oct. 25, at the Exposition Park. The building was packed, and people were forced to stand in the rear. In the near future indoor concerts will be given each Sunday in Convention Hall.

The attraction at the Corinthian week of Oct. 26 was tuneful musical comedies. Niagara Falls and "A Day at the Races," interpreted by Sam Howe. "Heart Charmers," with Charles Howe as the star, supported by girl principals — Nettie McLaughlin, Alice Hazel Poole, Mildred Stoller, Harry Henry, John Keenan, Earl Flynn and Chief Cameron, and Bernice Bartlet.

Hazel Dawn in "The Debutante" at the Lyceum Oct. 26-28. No musical comedy offered in Rochester this season has been received with such unanimous favor. This will be the last musical booking at the Lyceum for three weeks. Elsie Ferguson in "Outcast" Oct. 29-31.

The popularity of "The Darktown Follies of 1913" week of Oct. 26 to large audiences that filled the Club Theater at all performances.

The Pollman Theater, under the new management, makes a specialty of Universal films. The weekly admission remains at 5 cents, but on Sunday the price is 10 cents.

Good business and pictures at the Garden, Victoria, Genesee, Happy Hour, Grand, Winter Garden, and Capital—moving picture houses.

ROSSER HOGAN.

SPRINGFIELD, MASS.

SPRINGFIELD, MASS. (*Special*).—The big hits at the Court Square in October were: "Baby Mine," "Peg o' My Heart" (third visit), and "High Jinks," which did so well it played a return engagement ten days later. Margaret Anglin in "Lady Windermere's Fan" and Nazimova in "The Rat" gave fine performances, but did not draw like the musical shows. "The Old Homestead," making its twenty-ninth annual visit, with E. L. Snader as Josh had two good nights and a capacity matinee.

November starts strong with "Under Cover," Frances Starr in "The Secret," Fay Bainter, Fritzi Scheff, and "Potash and Perlmutter."

"Cabiria," as an interlude between vaudeville at Poli's Palace, did a fine business, drawing many patrons. The Gilmore is sticking exclusively to burlesque and doing a good business.

EDWIN DWIGHT.

LATE COMERS

(*Summary of Reports received too late for classification or to appear in their entirety.*)

WILMINGTON, N. C.: Three hundred standing spectators and a crowded house greeted McIntyre and Heath in "The Ham Tree," Academy of Music, Oct. 28.

THOMAS P. HASH, JR.

NEW ORLEANS: "Too Many Cooks" at the Crescent, Oct. 26-Nov. 1; Al. G. Field, Nov. 1-7. "The Midnight Girl," Tulane, Oct. 26-Nov. 1. Miss Emma Bunting, who has taken over the Greenwall, announces to be known as the Bunting Theater, began its season Oct. 26 with Miss Bunting and her company in "Pretty Peggy." Long Meyers Nov. 1-7. Orpheum, vaudeville, week of Oct. 26-Nov. 1. The features were: The Bell Family, Dunbar Salon Singers, Anna Chandler, Charles Yule, Fred Mosler and company, La France and Bruce, Cameron Sisters, Merle's Cockatoos, and the Orpheum Travel Weekly.

J. M. QUINTERO.

RICHMOND, VA.: Primrose and Wilson's Minstrels, Academy, Nov. 2; Lucille La Verne company in "The Next Reg.," Empire, Oct. 26-31; Grayce Scott company in "A Contented Woman," Colonial, Oct. 26-31; "Passing Review," Bijou, Oct. 26-31; vaudeville, day and night, Lyric, Oct. 26-31.

NEAL AND MCCONNELL.

SELMA, ALA.: Academy dark week ending Oct. 31. Low cotton has stagnated theatrical business. "Blue Bird" Nov. 3.

BEN J. SCHUSTER.

POUGHKEEPSIE, N. Y.: Nazimova in "That Sort," Collingwood Opera House, Oct. 30; business fair.

A. EDWARD WALKER.

DETROIT (*Special*). — "The Midnight Girl," with George MacFarlane, capacity houses, Garrick, Oct. 26-31. "The Little Cafe," Detroit Opera House, Oct. 26-31. Next week, Maude Adams in "The Legend of Leonora." "The Lonesome Ladies" at the Temple Oct. 26-Nov. 1 is interesting bill, which included Burt Fitzgibbon, Two Hollanders, Allan Dinehart and company, Pederson Brothers, Manny and Roberts, Julia Curtis and Charles Thompson. Capacity houses at the Lyceum Oct. 26-31. "The Blindness of Virtue," "Matt and Jeff in Mexico follow. Moving pictures of the week: Washington, Majestic Arcade in "The Country Gentleman," Block company at the Avenue in "The Perils of Pauline" Oct. 26-31. "The Joy Riders" at the Folly; Charles Robinson and his Carnation Beauties at the Gayety, and "Follies of Pleasure" at the Cadillac, all burlesque, Oct. 26-31. Desmond Gallagher Players headed Orpheum programme Oct. 26-Nov. 1.

ELIZ A. MARONI.

ALBANY, N. Y. (*Special*). — "Sari," Harmanus Bleecker Hall, Oct. 23-24; "The Yellow Ticket," Oct. 26-28; "Ben-Hur," Nov. 2-4. Empire: Jack Singer, Bateman's show and Al. Reeves's Beauty Show, Oct. 26-28. Proctor's Grand, Flo Irwin company, and others, Oct. 26-31.

GEORGE W. HENSON.

SAN FRANCISCO (*Special*).—"Disraeli" by George Arliss, Columbia, Oct. 26-31. Alcazar: "The Commuters," Florence Malone, star, Oct. 26. Cort: "The Whip," Oct. 26. Gaiety: Kolb and Dill in "The Rollicking Girl," Oct. 26. Orpheum: Ida Divoff and Theodore Bendix, newcomers. Empress: Kitty Francis and Morris and Beasley in "The Manicure Shop."

A. T. BARNETT.

BUFFALO, N. Y.

BUFFALO, N. Y. (*Special*).—Lydia Lopokova made an instantaneous hit as principal in "The Coming Out," at the Star Oct. 26-31. Coming Nov. 2-4 Nazimova in "That Sort," Otis Skinner, in "The Silent Voice" Nov. 5-7.

At the Park Oct. 26-31, the Hippodrome production of "Pinafore" attracted large audiences. Sam Bernard in "The Belle of Bond Street" Nov. 2-7.

Alice Lloyd was the headliner at Shea's Oct. 26-31. Others on the bill were: Berlin Creighton and a clever company in "Our Husbands," George Feltz and the Barry Girls in "The Boy Next Door."

Shea's Hippodrome was packed to capacity Oct. 26-31 to see Mary Pickford in the moving picture "Behind the Mask."

"The Thunderbolt," at the Majestic Oct. 26-31, played to big business. Thurston Nov. 2.

Class marks the entertainment given by "The Ginger Girls," and Ed. Lee Wrothe at the Gayety Oct. 26-31. Gus Fay heading "The Gayety Girls" Nov. 2.

The Olympic Oct. 26-31, offered a diversified programme with Lloyd Bahns and company in "The Third Floor Front" at the head. Also the nineteenth episode of "The Million Dollar Mystery" was shown.

The Five Nosses, who present "Five Countries in Twenty Minutes," headed the bill at the Academy Oct. 26-31.

"The Third Degree" was presented by the Brownell-Storr Stock company at the Lyric Oct. 26-31.

J. W. BARNES.

PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—Whether due to the doubtful times, or to the indifference of the Portland public in the style of play, "The Whip," of the Hoity week of Oct. 19, failed to create a figure proportionate to the advance reputation of the play and to the protestations of the proprietors. The engagement closed on Friday night, to permit the company to arrive in San Francisco in time for opening Sunday night.

William Henry St. James and his company made a hit week of Oct. 25 at the Empress with "A Case-Co," a great comedy-drama. The Stewart Sisters and their deserts were given much applause for their dances and songs.

Princess Kalama and her company of Hawaiians were a good drawing card at Pantages. Billy Link and Blossom Seeley head the bill-fair of the audiences of last season. The Novelty Quartette supplemented their songs with a line of by-play.

Madame Julia Claussen, in concert with the local Apollo Club of seventy male voices, gave a splendid performance at the Heilig night of Oct. 23 before a large and brilliant audience.

"When Hobby Came Home" was the regular bill by the Lyric company at the Lyric. Additional features varying from night to night served to stimulate the public interest.

JOHN P. LOGAN.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Detroit 2-7, Ft. Wayne, Ind., 9, Kalamazoo, Mich., 10, Grand Rapids 11, South Bend, Ind., 12, Indianapolis 13, 14.

ANGLIN, Margaret: Cinti. 2-7, Cleveland 9-14, Toronto 16-21.

ARLISS, George (The Liebler): Oakland 2-4, San Jose 5, Stockton 6, Fresno 7, Hanford 9, Bakersfield 10, Fresno 11, San Jose 12, Stockton 13, Sacramento 14, Frisco 15-21.

BOUGHT and Paid for (Wm. A. Brady): Cleveland 1-7.

BURKE, Billie (Chas. Frohman): Jackson, Mich., 4, Ann Arbor 5, Lansing 6, Grand Rapids 7, Milwaukee 9-11, Rockford, Ill., 12, Bloomington 13, Peoria 14.

CALL of the Cumberland (Gaskill and MacVitty): Norton, Kan., 4, Mankato 5, Concordia 6, Herington 7, Manhattan 9, Abilene 10, Salina 11, McPherson 12, Beloit 13, Holton 14, Beatrice, Neb., 16, Neligh 18.

CALLING of Dan Matthews (Gaskill and MacVitty): Louisville, Ky., 1-7, Wilmington, O., 9, Xenia 10, Chillicothe 11, Wellston 12, Jackson 13, Parkersburg, W. Va., 14, Zanesville, O., 16, Athens 17, Passover 18.

CALLING of Dan Matthews (Gaskill and MacVitty): Cherokee, Ia., 4, Storm Lake 5, Sibley 6, Rock Rapids 7, Sioux Falls, S. D., 9, Plankton 10, Mitchell 11, Yankton 12, Vermillion 13, Sioux City, Ia., 14, Laurel, Neb., 16, Wayne 17, Madison 18.

CONSEQUENCES (Messrs. Shubert): Chgo. 2—indef.

DADDY Long Legs (Henry Miller): N.Y.C. Sept. 28—indef.

DAMAGED Goods (Richard Bennett): Chgo. Oct. 26-Nov. 14.

DIPLOMACY (Chas. Frohman): N.Y.C. Oct. 20—indef.

DITRICHSTEIN, Leo (David Belasco): N.Y.C. Oct. 6—indef.

DON'T Lie to Your Wife (Northern; Primrose and McGillan): Plankinton, S. D., 4, Centerville 5, Yankton 6, Vermillion 7, Sioux City 8, Omaha 9, Tekamah, Neb., 10, Blair 11, Wahoo 12, Plattsmouth 13, Atlantic, Ia., 14.

DREW, John (Chas. Frohman): Pittsburgh 2-7, Lancaster 9, Harrisburg 10, Easton 11, Reading 12, Atlantic City, N. J., 13, 14.

DUMMY, The (Play Producing Co.): Dayton, O., 3, 4, Lima 5, Toledo 6, 7.

DUMMY, The (Play Productas Co.): N.Y.C. 2-7.

EVERYWOMAN (Henry W. Savage): Marietta, O., 4, Cambridge 5, Mansfield 6, Lima 7, Tiffin 9, Meadville, Pa., 11, Bradford 12, Warren 13, Jamestown, N. Y., 14, Ithaca 16, Geneva 17, Auburn 18.

EXCUSE Me: Chgo. 1-Dec. 5.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FANNY'S First Play: Rochester 5-7.

FAVERSHAM, William (Leonard L. Gallagher): N.Y.C. Sept. 28—indef.

FERGUSON, Elsie (Chas. Frohman): N.Y.C. 2—indef.

FINE Feathers (Eastern Co.): Brunswick, Ga., 4, Jacksonville, Fla., 5, Savannah, Ga., 6, Charleston, S. C., 7, Aiken 9, Greenville 10, Gainsville, Ga., 11, Rome 12, Chattanooga, Tenn., 13, Gadsden, Ala., 14.

FORBES-ROBERTSON (Percy Burton): Indianapolis 2-7, St. Louis 9-14, Kansas City 16-21.

FRECKLES: Phila. 2-7.

GEORGE, Grace (Winthrop Ames): Chgo. 2-14, St. Louis 16-21.

GIRL and the Tramp (Co. 1; Fred Byers): Ashland, Ky., 4, Williamson, W. Va., 5, Welch 6, Pocahontas, Va., 7, Pulaski 10, Wytheville 11.

GIRL and the Tramp (Co. 2; Geo. L. Barton): The Witt, Neb., 4, Stranz 5, Hastings 7, Arapahoe 9, Alma 11, Orleans 12, Republican 13, Norton, Kan., 14, Athol 16, Lebanon 17, Belleville 18.

GOODWIN, Nat (Messrs. Shubert): Seattle 2, 4, Victoria, B. C., 5, Vancouver 6, 7, Hiltenbury, Wash., 9, North Yakima 10, Walla Walla 11, Lewiston, Ida., 12, Spokane, Wash., 13, 14.

HE Comes Up Smiling (Al. H. Woods): N.Y.C. Sept. 16-Nov. 7.

HELP Wanted: Chgo. 1—Dec. 5.

HIGH Cost of Loving (Al. H. Woods): N.Y.C. Aug. 25—indef.

HIGHWAY of Life (The Liebler): N.Y.C. Oct. 26—indef.

HODGE, William (Lee Shubert): Boston Sept. 7—indef.

INNOCENT (Al. H. Woods): N.Y.C. Sept. 9—indef.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

JOSEPH and His Brethren (The Liebler): St. Paul 1-7, Minneapolis 9-14.

KICK In (Al. H. Woods): N.Y.C. Oct. 19—indef.

KITTY MacKay (Wm. Elliott): Wash. 2-7.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.

LIFE (Wm. A. Brady): N.Y.C. Oct. 24—indef.

LONE Wolf (Wm. A. Brady): N.Y.C. Oct. 26—indef.

LOPOKOVA, Lydia (Harrison Grey Fiske): Boston 2-21.

MAGGIE Pepper (Marcus P. Hoefs): Indianapolis 1-7, Louisville 8-14, St. Louis 15-21.

MASON, John (Al. H. Woods): N.Y.C. Oct. 16—indef.

MERELY Mary (Primrose and McGillan): Hoopeston, Ill., 4, Kankakee 5, Pontiac 6, Monticello 7, Springfield 9, Canton 10, Macomb 11, Beardstown 12, Princeton 13, Henry 14, Morrison 14, Cedar Rapids, Ia., 15.

MIRACLE Man (Cohan and Harris): N.Y.C. Sept. 21—indef.

MISLEADING Lady (Wm. Harris): Columbus 2-4, Louisville 5-7, Cinti. 9-14.

MISLEADING Lady (S. Burstein): Elmira, N. Y., 4, Owego 5, Towanda, Pa., 6, Wilkesbarre, Pa., 7, Penn Yan 9, Auburn 10, Geneva 11.

MISLEADING Lady (Southern; Lee A. Johnson): Connellsville, Pa., 4, Somerset 5, Latrobe 6, Donora 10, Greensburg 11, Butler 12, Altoona 13, 14.

MY Lady's Boudoir (L. W. Hope): N.Y.C. Oct. 26—indef.

MY Lady's Dress (Joseph Brooks): N.Y.C. Oct. 10—indef.

NAZIMOVA, Mme. (The Liebler): Buffalo 2-4, N.Y.C. 6—indef.

OLCOTT, Chauncey (Henry Miller): Trenton, N. J., 4, Atlantic City 5-7.

OMAR the Tentmaker (Tully and Buckland): Balto. 2-7, N.Y.C. 9-14, Stamford, Conn., 16, Hartford 17, 18, Waterbury 19, Springfield, Mass., 20, 21.

ONE Day: Chgo. Oct. 12-Nov. 7.

ON Trial (Cohan and Harris): N.Y.C. Aug. 3—indef.

PADDEN, Sarah (United Play Co.): Parsons, Kan., 4, Pittsburg 5, Chanute 6, Ottawa 7, Lawrence 9, Jct. City 11, Topeka 13, 13, Hastings, Neb., 14.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Phila. Oct. 19-Nov. 14, B'klyn 16-21.

PAIR of Sixes (H. H. Frazee): Chgo. Aug. 6—indef.

PAIR of Sixes (H. H. Frazee): Sacramento, Cal., 4, 5, Marysville 6, Chico 7, Medford, Ore., 9, Grants Pass 10, Eugene 11, Covallis 12, Salem 13, Astoria 14, Portland 15-18.

PAIR of Sixes (H. H. Frazee): Bennington, Vt., 4, Rutland 5, Granville, N. Y., 6, Burlington, Vt., 7, Malone, N. Y., 9, Plattsburg 10.

PAIR of Sixes (H. H. Frazee): Ironton, O., 4, Lexington, Ky., 6, 7, Maysville 9, Chillicothe, O., 10, Washington Court House 11, Lancaster 12, Circleville 13, Urbana 14, Easton 16.

PAYTON, W. B. (Frank B. Smith): Algona, Ia., 4, Osage 5, Charles City 6, Mason City 7.

PEG o' My Heart (Oliver Morosco): Boston Sept. 7—indef.

PEG o' My Heart (Oliver Morosco): Chgo. June 22—indef.

PEG o' My Heart (Oliver Morosco): Jersey City, N. J., 2-7, Balto., 9-14, Wash. 16-21.

PEG o' My Heart (Oliver Morosco): Knoxville, Tenn., 4, Morristown 5, Abbeville, S. C., 6, Athens, Ga., 7, Laurens, S. C., 9, Chester 10, Rock Hill 11, Camden 12, Darlington 13, Rockingham, N. C., 14, Oxford 15, Henderson 17, Durham 18.

PEG o' My Heart (Oliver Morosco): Birmingham, Ala., 2-4, Nashville, Tenn., 5-7, Atlanta, Ga., 9-14, Montgomery, Ala., 16, 17, Selma 18.

PEG o' My Heart (Oliver Morosco): Chambersburg, Pa., 4, Winchester, W. Va., 5, Martinsburg 6, Cumberland, Md., 7, Johnstown, Pa., 9, Barnsboro, 10, Punxsutawney 11, Du Bois 12, Clearfield 13, Altoona 14, Huntington 16, Tyrone 17, Bellefonte 18.

PEG o' My Heart (Oliver Morosco): Ithaca, N. Y., 4, Penn Yan 5, Oneonta 6, Binghamton 7.

PEG o' My Heart (Oliver Morosco): Edmonton, Alta., Can., 5-7, Calgary 9-11, Revelstoke, B. C., 13, Kamloops 15, Bellingham, Wash., 16, Everett 15, Olympic 16, Centralia 17, Astoria, Ore., 18.

PETROVA, Olga (Messrs. Shubert): B'klyn 2-7.

POLYGAMY (Modern Play Co.): Wash. 2-7.

POOR Little Rich Girl (Klaw and Erlanger): Frisco 1-7.

POTASH and Perlmutter (Al. H. Woods): Boston Oct. 5—indef.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 30—indef.

PRINCESS Players (F. Ray Comstock): N.Y.C. Oct. 17—indef.

PRODIGAL Judge: Wilmington, Del., 3, 4, Cumberland, Md., 5, Hagerstown, 6, York, Pa., 7, Martinsburg, W. Va., 9, Winchester, Va., 10, Harrisonburg 11, Staunton 14, Charlottesville 16, Greensboro, N. C., 17, Winston-Salem 18.

PRODIGAL Son (Oscar Graham): San Saba, Tex., 4, Brady 5, Lometa 6, Goldthwaite 7, Coleman 9, Brownwood 10.

ROBSON, May (Academic Producing Co.): Milwaukee, Wis., 1-4, Madison 5, Dubuque, Ia., 6, Clinton 7, Cedar Rapids 9, Marshalltown 10, Des Moines 11, Sioux City 12, Omaha, Neb., 13, 14, Colorado Springs, Colo., 16, Pueblo 17.

ROSARY, The (Rowland and Clifford): Balto. 2-7.

ROUND Up (Klaw and Erlanger): Pittsburgh 1-7.

SEVEN Keys to Baldpate (Central; Cohan and Harris): Grafton, W. Va., 4, Weston 5, Fairmont 6, Charlesburg 7.

SEVEN Keys to Baldpate (Eastern; Cohan and Harris): Cleveland 2-7.

SEVEN Keys to Baldpate (Western; Cohan and Harris): Peoria, Ill., 4, Bloomington 5, Jacksonville 6, Springfield 7, St. Louis 9-14, Cairo, Ill., 15, Padncah, Ky., 16, Henderson 17, Evansville, Ind., 18.

SHEPHERD of the Hills (Gaskill and MacVitty): Batesville, Ark., 4, Stuttgart 6, Little Rock 7, Searcy 9, Hot Springs 10, Harrison 11, Eureka Springs 12, Rogers 14, Fayetteville 16, Prairie Grove 17, Ft. Smith 18.

SHEPHERD of the Hills (Gaskill and MacVitty): Mantil, U., 4, Neosho 5, Spanish Forts 6, Toole 7, Elks, Nev., 9, Winnemucca 10, Reno 11, Auburn, Cal., 12, Sacramento 13, Vallejo 14, San Jose 15, Petaluma 16, Monterey 17, Hollister 18.

SHEPHERD'S Call (R. M. Partners): Lake Park, Ia., 5, Harris 6, Rock Valley 7, Harrisburg, S. D., 10, Davis 11.

SKINNER, Otis (Chas. Frohman): Erie, Pa., 4, Buffalo 5-7, Richmond, Va., 9, 10, Roanoke 11, Lynchburg 12, Norfolk 13, 14.

SONG of Songs (Chas. Frohman): Phila. 2-14.

STAHL, Rose (Henry B. Harris Est.): N.Y.C. Oct. 23—indef.

STARR, Frances (David Belasco): Manchester, N. H., 4, Haverhill, Mass., 5, Worcester 6, 7, Springfield 9, Meriden, Conn., 10, Bridgeport 11, Waterbury 12, Hartford 13, Pittsfield, Mass., 14, N.Y.C. 16-21.

STEWART, May (J. E. Cline): Lebanon, Ky., 4, Lexington 5, Cynthiana 6, Middletown, O., 7.

STORY of the Rosary (Comstock and Gest): Montreal 2-7.

SUNNY South (J. C. Rockwell): Arthur, Ont., Can., 4, Mt. Forrest 5, Chesley 6, Wiarton 7, Hanover 9, Palkerton 10, Paisley 11, Port Elgin 12, Southampton 13, Mildmay 14, Drayton 16, Fergus 17, Erin 18.

TEMPEST, Marie (Messrs. Shubert): N.Y.C. 2—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Danbury, Ia., 4, Battle Creek 5, Denison 6, Boone 7, Brodd 9, Ogden 9, Nevada 10, Story City 11, Ellsworth 12, Webster City 13, Carroll 14, Cambridge 16, Iowa Falls 17, Grundy Center 18.

THING That Count (Wm. A. Brady): B'klyn 9-14.

THIRD Party (F. Ray Comstock): B'klyn 9-14.

THURSTON the Magician: Buffalo 2-7, Altoona, Pa., 9-11, Johnstown 13-14, Pittsburgh 16-21.

TO-DAY (Co. A: Manuscript Producing Co.): Boston Oct. 12—indef.

TO-DAY (Co. B: Manuscript Producing Co.): Chgo. Sept. 20—indef.

TOO Many Cooks (Wm. A. Brady): B'klyn 2-7.

TOO Many Cooks (Wm. A. Brady): Dallas, Tex., 2-5, Ft. Worth 6, 7, Oklahoma City, Okla., 8, 9, Tulsa 10, Muskogee 11, Ft. Smith, Ark., 12, Little Rock 13, Hot Springs 14, Memphis, Tenn., 16-21.

TOWN Fool (Harry Green): Blytheville, Ark., 4, Wynne 5.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Wm. Kibble): Sheboygan, Wis., 4.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Chgo. Aug. 30—indef.

UNDER Cover (Selwyn and Co.): Hartford, Conn., 2-4, Springfield, Mass., 5-7, Pittsfield 9, North Adams 10, Holyoke 11, Northampton 12, Winsted, Conn., 13.

WALKER, Charlotte: Chgo. 1—indef.

WANTED—$22,000 (Cohan and Harris): Boston Oct. 5—indef.

WARD, Fannie (Chas. Dillingham): Washington 2-7.

WARE, Helen (J. Fluegelman): Chgo. Oct. 25—indef.

WARFIELD, David (David Belasco): Little Rock, Ark., 4, Hot Springs 5, Pine Bluff 6, Shreveport 7, Beaumont, Tex., 9, Galveston 10, Houston 11, San Antonio 12, 13, Austin 14, Waco 16, Dallas 17-19.

WAY Down East: Phila. 2-7.

WHERE the Trail Divides (Primrose and McGillan): Galva, Oala., 4.

WHILE the City Sleeps (Rowland and Clifford): Chgo. Oct. 26—indef.

WHITESIDE, Walker (Walter Floyd): N.Y.C. Oct. 14—indef.

WINNING of Barbara Worth (Lee D. Ellsworth): Dayton, O., 1-7, Detroit 8-14.

WINNING of Barbara Worth (Barbara Worth Co.): Pontiac, Mich., 4, Port Huron 5, Flint 6, Bay City 7.

WINNING of Barbara Worth (Southern; E. M. Garfield): New Philadelphia, O., 4, Wheeling, W. Va., 5-7, Salem, O., 9, Rochester, Pa., 10, Steubenville, O., 11, Fairmont, W. Va., 12, Morgantown, 13, Clarksburg 14.

WITHIN the Law (Eastern; Selwyn and Co.): Phila. 2-14, N.Y.C. 16-21.

WITHIN the Law (Western; Selwyn and Co.): Cleveland 2-7, Detroit 9-14, Toledo 15-16.

YELLOW Ticket (Al. H. Woods): Phila. Oct. 12—indef.

YELLOW Ticket (Al. H. Woods): Syracuse 2-7.

YELLOW Ticket (Al. H. Woods): Indianapolis 1-7.

YELLOW Ticket (Al. H. Woods): Greenwood, Miss., 4, Jackson 5, Natchez 6, Vicksburg 7, New Orleans 9-14.

PERMANENT STOCK.

(List will appear in THE MIRROR on the first issue of each month.)

ACADEMY Players: Charlotte, N. C.

ALBEE Players: Providence, R. I.

ALEXANDRIA: Alexandria, Va.

AMERICAN Theater (Wm. W. Miller): Phila.

ANGELL (C. W. Lawford): Lancaster, O.

AUDITORIUM: Kansas City.

AUDITORIUM: Perth Amboy, N. J.

AUDITORIUM (Thomas D. Sariano): Fitchburg, Mass.

AUDITORIUM (O. Jones): Cedar Rapids.

BAILEY-Mitchell: Seattle.

BAINBRIDGE Players: Minneapolis.

BAKER: Portland, Ore.

BARRETT: Zanesville, O.

BEATON, Margot: Bemidji, Minn.

BESSEY, Jack (J. D. Proudlove): La Crosse, Wis.

BIJOU: Fall River, Mass.

BIJOU: North Adams, Mass.

BISHOP: Oakland.

BOYD'S: Omaha.

BOYLE (Felber and Shea): Canton, O.

BROWN, Kirk (J. T. Macauley): Altoona, Pa.

BROWNELL - Stock Players: Buffalo.

BURBANK (Oliver Morosco): Los Angeles.

BYERS, Fred: Paducah, Ky.

CALSMITH: Williamsport, Pa.

CALSMITH: Allentown, Pa.

CALSMITH (Callahan and Smith): Atlantic City, N. J.

Canton: Canton, O.

CLANCY Players: Paterson, N. J.

CLARENDON: Forest, O.

COLONIAL Players: Norfolk, Va.

COLUMBIA: Frisco.

COMSTOCK Players: Albany, N. Y.

CONNESS: Wilmington, Del.

CRAIG, John: Boston.

CRESCENT Players: B'klyn.

DAVIS Players: Pittsburgh.

DENHAM: Denver.

DONNELLON: Tacoma, Wash.

DORNER Players: Niagara Falls, N. Y.

DRAMA Players (Edward Keane): Westbrook, Me.

ELITCH Garden: Denver.

EMPIRE: Montreal.

EMPIRE (Julius Cahn): Savannah, Ga.

EMPIRE: Syracuse, N. Y.

EMPRESS: San Diego.

EMPRESS: Vancouver, B. C.

FOSBERG Players: Newark, N. J.

GAGNON-Pollock: New Orleans.

GAYETY: Indianapolis.

GLEASON Players: Denver.

GORRELL: Waterloo, Ia.

GOTHAM: B'klyn.

GRAND Opera House: B'klyn.

HALLACK Players: Woonsocket, R. I.

HARRINGTON, Beatrice: Denison, Tex.

HARVEY (Joel Friendkin): Rockford, Ill.

HOLDEN: Cleveland.

HOLDEN: Detroit.

HORNE: Canton, O.

HUDSON (Charley Reilly): Jersey City, N. J.

TRAVELING STOCK

ANGELL: Stoneboro, Pa., 2-7.

BESSEY, Jack (John Lovelidge): Beaver Dam, Wis., 1-7, Oshkosh 8-14.

BROWN, Kirk (J. T. Macauley): Rutland, Vt., 2-7.

CHASE-Lister: Thermopolis, Wyo., 1-4, Basin 5, 7.

COOKE Players: Arcadia, Fla., 3-7.

CORNELL-Price Players: Sandusky, O., Elyria 9-14.

CUNNINGHAM, Billy: Elkton, Md., 2-4, Oxford, Pa., 5-7.

GORDINIER: Princeton, Mo., 2-4.

HAYES, Lucy, Associate Players: Lyons, Neb., 2-4.

LA ROY: Dalton, O., 2-7.

LEONARD Players: Dysart, Ia., 2-4, Grundy Center 5-7.

LONG, Frank: Waterloo, Wis., 2-7.

MARKS, May Bell: London, Ont., Can., 2-7.

MARKS, Tom: Saginaw, Mich., indef.

RICHARDSON: Greenwood, Miss.

SHANNON: Crawfordsville, Ind., 2-7.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Madison, Wis., 4, Milwaukee 5-7, Racy, Ind., 8, South Bend 9, Elkhart 10, Logansport 11, Lima, O., 12, Toledo 13, 14, Cleveland 16-21.

BERNARD, Sam (Messrs. Shubert): Buffalo 2-7.

BOSTON Grand Opera: Boston Oct. 5—indef.

BRINGING Up Father (Co. 1; Chas. H. Yale): N.Y.C. 1-7, Pittsburgh 9-14, Cleveland 16-21.

BRINGING Up Father (Co. 2; Chas. Foreman): Pittsburgh, Ga., 4, Hawkinsville 5, Dublin 6, Macon 7, Athens 9, Anniston Ala., 10, Birmingham 11, Selma 12, Montgomery 13, Pensacola, Fla., 14, New Orleans, La., 16-21.

BRINGING Up Father (Co. 3; Archie McKenzie): Neenah, Wis., 4, Stevens Point 5, Fond du Lac 6, Waukesha 7, Sheboygan 9, Kenosha 10, Belvidere, Ill., 11, Janesville, Wis., 12, Prescott, Ill., 13, Madison, Wis., 14, La Crosse 15, Winona, Minn., 16, Rochester 17, Faribault 18.

CENTURY Grand Opera (Messrs. Shubert): N.Y.C. Sept. 14-Nov. 21.

DANCING AROUND (Messrs. Shubert): N.Y.C. Oct. 19—indef.

DAWN, Hazel (John C. Fisher): Phila. 2-14.

ELTINGE, Julian (Al. H. Woods): Balto. 2-7.

FIREFLY, The (Geo. A. Edes): Amsterdam, N. Y., 4, Rome 5, Watertown 6, Oswego 7, Geneva 9, 9, Auburn 10, Elmira 11, Corning 12, Ithaca 13, Wilson-Barre, Pa., 14, Pittston 15, 16, Scranton 17, Easton 18, Allentown 19, Plainfield, N. J., 20.

FORTY-FIVE Minutes from Broadway (Mayer and Rizzo): Iowa City, Ia., 4, Muscatine 5, Moline, Ill., 6, Rock Island 7, Davenport, Ia., 8, Ft. Madison 9, Galesburg, Ill., 10, Keokuk, Ia., 11, Burlington 12, Washington 13, Ottumwa 14, Oskaloosa 15, Grinnell 16, Marshalltown 17, Ft. Dodge 18.

GILBERT and Sullivan Opera Co.: Walla Walla, Wash., 4, Spokane 5, 6, Missoula, Mont., 7, Butte 8, Great Falls 9, 10, Helena 11, Billings 12, Miles City 13, Bismarck, N. D., 14, Winnipeg, Man., Can., 16-21.

GIRL from Utah (Chas. Frohman): N.Y.C. Aug. 24—indef.

HANKY Panky: La Junta, Colo., 12.

HIGH Jinks (Western; Arthur Hammerstein): Detroit 2-7.

HITCHCOCK, Raymond (Cohan and Harris): Waterloo, Ia., 4, Dubuque 5, Clinton 6, Cedar Rapids 7.

LILAC Domino (Andreas Dippel): N.Y.C. Oct. 26—indef.

LITTLE Boy Blue: Charlotte, N. C., 4, Greenville, S. C., 5, Asheville, N. C., 6, Knoxville, Tenn., 7, Nashville 9, Hopkinsville, Ky., 11, Padgah 12, Owensboro 13, 14.

LITTLE Cafe (Klaw and Erlanger): Chgo. 2—indef.

LITTLE Medicine (Halton Powell): Bay City, Mich., 1-4, Saginaw 6-7, Flint 9-11, Lansing 12-14, Jackson 15-17.

McINTYRE and Heath (John Cort): Anniston, Ala., 4, Birmingham 5, Atlanta, Ga., 6, 7, Montgomery, Ala., 9, Selma 10, Meridian, Miss., 11, Jackson 12, Hattiesburg 13, Mobile, Ala., 14, New Orleans 16-21.

MIDNIGHT Girl (Messrs. Shubert): Cleveland 1-7.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 26—indef.

MUTT and Jeff in Mexico (Co. 1; Joseph Pottigill): Detroit 1-7, Grand Rapids 8-14, Chgo. 15-Dec. 5.

MUTT and Jeff in Mexico (Co. 2; Chas. Williams): Canyon City, Colo., 4, Pueblo 5, Rocky Ford 6, La Junta 7, Trinidad 8, Dawson 9, Las Vegas, N. Mex., 10, Santa Fe 11, El Paso, Tex., 13-15, Deming, N. Mex., 16, Douglas, Ariz., 17, Bisbee 18.

MUTT and Jeff in Mexico (Co. 3; Gil Williams): Columbia, Ala., 4, New Decatur 5, Birmingham 6, 7, Jackson, Tenn., 9, Memphis 10, Helena, Ark., 11, Pine Bluff 12, Hot Springs 13, Little Rock 14, Searcy 15, McAlester, Okla., 17, Muskogee 18.

MUTT and Jeff in Mexico (Co. 4; Harry Hill): Ashland, O., 4, Lorain 5, Chas. Jct. 6, Bellevue 7, Norwalk 9, Fremont 10, Tiffen 11, Mansfield 12, Delaware 13, Springfield 14, Urbana 16, Bellefontaine 17, Kenton 18.

MUTT and Jeff in Mexico (Special; Ike Francis): Parkersburg, W. Va., 4, Athens, O., 5, Nelsonville 6, Wellston 7, Chillicothe 9, Jackson 10, Portsmouth 11, Ironton 12, Huntington, Ind., 13, Ashland, Ky., 14, Mt. Sterling 16, Lexington 17.

ONE Girl in a Million (Rensi Producing Co.): Chgo. Sept. 6—indef.

ONLY Girl (Joe Weber): N.Y.C. 2—indef.

PAPA'S Darling (Klaw and Erlanger): N.Y.C. 2—indef.

PASSING Show of 1914 (Messrs. Shubert): Boston Oct. 26—indef.

PINAFORE (Messrs. Shubert): Pittsburgh 2-7.

PRINCE of Pilsen (Perry J. Kelly): St. Louis 1-7, Memphis, Tenn., 9, Columbus, O., 10, Springfield 12, Greenville 13, Jana 14.

QUEEN of the Movies (Thos. W. Ryley): B'klyn 2-7.

ROCK and Fulton (S. S. Bosch): Louisville 4, Columbus 5-7.

SAN Carlo Opera Co.: Cincinnati 1-7.

SANTLEY, Joseph (Philip Barbecomas): Kansas City 2-7, Denver 9-14, Salt Lake City 16-18.

SARI (Western; Henry W. Savage): Phila. 1-Dec. 5.

SCHEFF, Fritzi (Oliver Morosco): B'klyn 16-21.

SEPTEMBER Morn (Rowland and Clifford): Pottstown, Pa., 4, Pottsville 5, Lebanon 6, Lancaster 7.

SEPTEMBER Morn (Rowland and Clifford): Greensburg, Ind., 4, Columbus 5, Bloomington 6, Bedford 7.

SEPTEMBER Morn (Rowland and Clifford): Columbus 2-7.

SMART Set (Trevor L. Correll): Carnegie, Tex., 4, McKinney 5, Greenville 7.

SUZI (Lew Fields): N.Y.C. 2—indef.

WARD, Hap, and Lucy Daly: Kansas City 1-7.

WARS of the World (Messrs. Shubert): N.Y.C. Sept. 5—indef.

WHIRL of the World (Messrs. Shubert): Phila. Oct. 26—indef.

WILSON, Al. H. (Sidney R. Ellis): Temple, Tex., 4, Taylor 5, Austin 6, San Marcos 7, New Braunfels 9, San Antonio 9, 10, Beeville 11, Victoria 12, Galveston 13, Houston 14, 15, Port Arthur 16, Beaumont 17, Lake Charles, La., 18.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Boston Sept. 28-Nov. 7.

MINSTREL

DUMONT'S: Phila. Sept. 14—indef.

O'BRIEN, Neil (Oscar F. Hodge): Denver 1-7.

PRIMROSE and Wilson (Earl Burgess): Richmond, Va., 5, 6, Petersburg 5, Norfolk 6, 7.

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WILLIAM BAL, INC., 148 WEST 46th STREET, NEW YORK

VAUDEVILLE

Adeline Genee's Debut in the Varieties—"The Last Tango" is Produced—Louise Dresser's Sketch

A LITTLE Dresden figure of a ballet dancer endowed with life. That's Adeline Genee.

If any one can make us forget the tango it will be the fascinating Danish danseuse. Dainty and airy, Genee's dancing is touched with vivid pantomime and elfish humor.

Genee's Incomparable Art

Genee's art is not always seen at its best in her vaudeville specialty. There is an opening Pierrot and Pierrette number, danced with M. Serge Litavkin—which, it may be noted, provides the danseuse with an ineffective entrance. A little valse follows. These are technically admirable, but the terpsichorean genius of Genee does not manifest itself until she flits before the footlights for the prelude and mazurka a la Taglioni—an enchanting figure in fluffy ballet skirts.

Then her artistry reaches across the footlights. A moment later, her hunting dance gallop—done in English riding habit—completes the conquest. The hunt—over hill and dale, across fences and ditches—is idealized in the dancer's fleeting grace.

Genee has the assistance of M. Litavkin and a rather colorless little danseuse, Mlle. Vanoni. Litavkin has one solo number, a bow and arrow warrior dance after the manner of Mordkin. Litavkin does not seem unmasculine, but he does lack dramatic fire.

Whiting and Burt and Their Songs

George Whiting and Sadie Burt disappointed us. The neat little act they offered recently at the Victoria has been disjointed—with at least three crude new songs. Whiting is a song writer and naturally cannot resist the temptation to try popularizing new numbers.

Their duets, "What Did You Say—What Did She Say?" "I'm Going to Make You Love Me," and the old song, "The Bullfrog and the Mosquito," are bright numbers—the best things they do. These are balanced against Miss Burt's sapient solo, "Treat Her Like a Baby," Mr. Whiting's awful comic song, "The War in Snider's Grocery Store" and "Why Was She Wished On Me?" The last named follows the stereotyped comic matrimonial idea of the homely wife and has lines like this—

"Her face would make an army run,
I'd rather face a Gatling gun."

Whiting and Burt come pretty near being our ideal team—when they have the right sort of topical and sentimental songs. Whiting puts comic numbers over with virility, while Miss Burt is the only ingenue who can translate *cry* into *cwy* without making us feel like damaging the theater's architecture. Moreover, she's cute and pretty. But they can't make poor songs palatable.

Elizabeth Brice's Personality

Elizabeth Brice and Charles King were at the Colonial, too, in their ingratiating little song and dance turn.

Miss Brice has a refreshing personality—indeed a personality that would make her a delightful "single." The way she gets every bit out of "I've Only One Idea About the Boys, and That's to Love 'Em," proves it. King is pleasant and unassuming. Between them they work neatly.

We watched Joe Cook's, act at the Victoria so many times that it never occurred to us to comment critically upon his work. It was like criticising the Fall or the Winter, for, like Cook, they came anyway. But now Cook—who does a burlesque of an entire vaudeville show with Harry Fox's approved street corner type of comedy—is en tour. At the Colonial he amused in a mild way—but he *did* amuse. A better—and newer—finish than the one with the comic drop of a country fair, would aid the turn.

A New Girl Two-Act

Cecile Weston and Louise Leon bill themselves as the "personality girls," but that quality is just what they lack. Miss Leon rags the piano while Miss Weston does a variety of songs, which range from "Poor Pauline" to an Italian and Yiddish number. Her delivery is but little more than the conversational presentation of a song—difficult to hear unless you are far down front.

George Moore—who has danced with Isabel D'Armond and Gertie Vanderbilt—has a new partner, Francis Yates. Yates is a hefty tenor gentleman who does a feminine imitation. Of course, Yates's impersonation wouldn't cause a Zeppelin pilot a mile away to have the flicker of a doubt. Later Yates discards skirts in favor of a Tuxedo and Moore does a broad feminine travesty. This gets quite a few laughs from the playgoers, who always have to hold on to their orchestra seats when a comedian does a comedy fall. However, it is the best thing in the turn.

Moore still offers his "As I Walk Along the Boulevard, Oo, La, La!" near-Parisian song. He has introduced some comedy business with a mustache which keeps falling off. But it is the same old song.

Arthur Borat balances on chairs upon the top of a high stepladder in a startling sort of way. We doubt if a single fair Colonialite opened her party box during Borat's entire act. Indeed, a whole lot of smart shudders attended his seemingly daring efforts.

"The Last Tango" Breaks In

"The Last Tango," Joseph Hart's production of Maud Earl's musical sketch of the Parisian Montmartre, received a preliminary Broadway hearing at a recent Sunday Palace performance.

It all happens in the gay Latin Quarter—the region about which our librettists write with such understanding. The inhabitants are largely students in velvet hats, girls who dance upon restaurant tables, voluble gendarmes, and sportive old gentlemen.

The playlet is built about a café singer's love for a sprightly girl of the Quarter. That sportive young lady has deserted him for other—er—conquests while a little cabaret entertainer falls in love with him. The woman comes to the Montmartre café with her latest masculine acquisition. The singer forces her to dance with him. She suddenly draws a dagger, raises it when—the little cabaret singer knocks her arm back and the woman is killed by her own knife. The gendarmes rush in, but the singer continues his dance with the corpse clutched in his arms. The police depart, the hero drags the body from sight and hurries back to the spotlight in time to finish the musical number with the little girl-who-loved-him-all-the-time.

Floyd, N. Y.

MISS ROSSIKA DOLLY AND MARTIN BROWN,
In Their Prettily Staged Dancing Specialty, "Danseland."

MISSES IRENE AND BOBBIE SMITH,
Appearing in the Southern United Theaters.

A Dance with a Dead Tangoist

The dance with the apparently dead woman is the "kick" of the "The Last Tango." Whether or not it gives offense, the rush to the happy tableau is too abrupt to be accepted. Anyway, the thrill—the reason for the act—doesn't seem to get over. The stabbing and the last dance are not dramatically effective now.

"The Last Tango" is really the Montmartre, as all musical comedy students know it. Fletcher Norton is a typically florid Parisian—but he charried the act as it stands. Florence Weber does not seem in the dramatic picture as the girl, but Audrey Maple is somewhat better as the lady with the blonde hair and brunette morals.

Louise Dresser's Return

Louise Dresser returned to vaudeville in a sketch, "A Turn of the Knob," which the programme credits—if we may use the word—to Matthew White, Jr., and George B. Seitz. The playlet is, as George Monroe would say, "v-a-r-y v-a-a-r-y" futile.

A young bachelor is nervously dressing for his wedding when the ring is discovered to be mislaid. His best man rushes away to get another. Then a nervy young insurance agent—feminine, blonde and breezy—forces her way into the room. The knob falls from the door and the near-bridegroom and the insurance solicitor find themselves locked in. The best man rushes back at the opportune moment and opens the door, just as his friend is about to smash it down with a chair. Then the insurance lady breaks into tears and sobs that the would-be bridegroom has "broken his promise" to her. The locked door and the tears—you can guess the rest. Suspicious, of course. The groom, fearing to miss the wedding hour, signs the insurance document. Then the girl confesses that she was just trying to get a client at any cost, the groom rushes away and the best man finds that he has loved the agentess from the first.

(*Continued on page* 20.)

THE WEEK IN REVIEW

(*Continued from page 19.*)

Amateurish Playlet

"A Turn of the Knob" is really a fearful sketch—amateurish, for one thing, in its telling. "She's the lady flower of my existence—the dream of all my dreams," comments the best man. There are soliloquies to an empty stage. The action is, of course, too preposterous for even a farce.

"A Turn of the Knob" is not likely to open the way to a successful tour. We should like to see Miss Dresser—who we have always admired—in something worthy of her.

Carl Randall's Dancing

Outside of the final good natured burlesque of the tango with Emma Carus, the youthful Carl Randall completely dances away with that headliner's specialty. In fact, the proceedings are woefully dreary up to the near-hesitation finish, save for Randall's agile eccentric dancing moments.

Randall affects lavender waistcoats to match his lavender cloth-topped shoes, as well as green striped silk shirts. But—despite these colorful ideas in haberdashery—he is a corking dancer.

Stallings' Pinch Hitting

George T. Stallings, the "miracle man" of the Boston World Series champions, very nearly cracked under the strain at the Palace. Stallings admitted that it was the first time he had ever faced the footlights and conceded it would be his last. Incidentally the Braves' manager said he had always supposed that the longest walk was the distance from home plate to the players' bench for a pinch hitter who struck out. After his stage debut, he realized that the path from the wings to the center of the stage had that distance.

It took the combined efforts of Tommy Grey and a whole team of coaches to get Stallings before the audience at each performance. The theatergoers seemed but mildly interested in him.

Paul Swan's Variety Debut

Paul Swan, billed as "the most beautiful man in the world," headlined the Victoria bill. Swan did three numbers—the Narcissus, a Greek dance, and The Sphinx—in a red glow from the footlights and bizarre Oriental trappings—but mostly red glow.

Swan is lithe, but his dancing is completely lacking in virile masculine qualities and consequently in any dramatic force.

Helen Trix has certain possibilities. Just now she is using principally songs of her own writing and finishes with a "chappie" whistling number. The songs aren't worth while and Miss Trix isn't fitted for masculine impersonations. She looks her best in the little white gown.

Miss Trix may develop—but not along the present line. She needs songs and pianologue numbers of a daintier and more girlish quality, with possibly a dash of spiciness.

S. Miller Kent's Sketch

"Just Dorothy," the sketch in which S. Miller Kent appeared at the Victoria, is a crude little effort. Jack Martin comes to New York from his ranch in order to meet his old sweetheart, when he reads a newspaper report of her marriage. Later she telephones that the notice was a mistake and then comes herself.

But we do like the part of the sweetheart. In its entirety the role consists of "Charlie!"

FREDERICK JAMES SMITH.

DISAGREEMENT SETTLED

The disagreement between H. B. Marinelli, who conducts international theatrical offices all over the world, and has been the personal representative for years of the biggest European vaudeville and theatrical talent in general, and the United Booking Offices and the Orpheum Circuit, has been settled, and Mr. Marinelli is once more, as he was for practically twenty years, the European representative of the United Booking Offices and the Orpheum Circuit.

The misunderstanding was a source of regret to both Mr. Albee, representing the United Booking Offices, and to Mr. Beck, representing the Orpheum Circuit, as their association with Mr. Marinelli in the booking of European attractions had extended over so long a period, and this long association, when suddenly broken off by misunderstandings, upset what had always been a very pleasant relationship, both personal and in a business way.

COMING HEADLINERS

Week of Nov. 9.—*Palace*, Adeline Genee; *Victoria*, Singer's Midgets, Faber Girls; *Colonial*, Adelaide and Hughes; *Alhambra*, Blanche Ring and company, Flo Irwin and company, Hope Vernon; *Royal*, Houdini, Foy and Dolly, Sophye Barnard.

Week of Nov. 16.—*Victoria*, Irene Franklin; *Palace*, Marcelle La Milo; *Colonial*, Fox and Dolly; *Alhambra*, Kitty Gordon and company, Eddie Foy and company, Allan Dinehart and company; *Royal*, Nance O'Neil and company, Ruth Roye, Solon Singers.

MISS D'ARMOND PRISONER OF WAR? FAIRBANKS FOR VARIETIES

Rudyard Kipling and Edna May Get Cable Offers—Fred C. Whitney to Produce Operettas

MISS EVA PUCK,
Appearing with Harry Puck in Vaudeville.

Douglas Fairbanks is returning to vaudeville. Mr. Fairbanks will close at the Liberty Theater in "He Comes Up Smiling" on Saturday.

The star will again be seen under Joseph Hart's direction in John Stokes's popular comedy playlet, "A Regular Business Man."

In commenting upon his closing in "He Comes Up Smiling," Mr. Fairbanks summed up the present theatrical year rather neatly in one phrase: "You have to strike ten this season, and then you only get eight."

Mr. Fairbanks will start his tour at the Colonial on Nov. 30, supported by Patricia Collinge.

Friends of Miss Isabell D'Armond, who sailed from England with her mother late in September on a P. and O. steamer for Australia, are wondering whether the vessel will escape capture.

Two fast German cruisers are afloat in the Indian Ocean. One, the *Emden*, has been operating along the entire Eastern Coast of India from Calcutta to Colombo and is credited with the capture of fourteen British steamers and the sinking of three others.

Miss D'Armond, writing from Port Said, Egypt, says that the passengers were a bit anxious, following the report that another P. and O. liner, the *Moria*, was then five days overdue at Colombo.

Provided Miss D'Armond doesn't become a prisoner of war, she will tour Australia under the direction of Hugh D. McIntosh. Miss D'Armond's new partner is Monte Woolf, who was successful in England. Mr. McIntosh gave Miss D'Armond an unusual contract, as the dainty little comedienne is a decided favorite with British audiences.

Miss D'Armond and Mr. Woolf, it is expected, will open their season at the Tivoli Theater, Sydney, N. S. W.

Miss Ina Claire informs THE MIRROR that her plans for returning to the American stage are not as yet fully determined upon. Miss Claire has, however, several offers under consideration. She arrived with her mother on the *Lusitania* on Saturday.

Rudyard Kipling has rejected a vaudeville offer made by cable by M. S. Bentham.

Mr. Kipling stated, through his literary representative, that he couldn't see his way clear to accept an offer for the varieties at the present time.

Edna May (Mrs. Lewissohn), is now considering a cable offer from M. S. Bentham for American vaudeville.

Miss May's first reply, however, seems to make it practically certain that she will not return to the stage.

Fred C. Whitney is to enter the field of vaudeville production.

Mr. Whitney has decided upon two operettas for production, one the work of Leo Fall and the other by Oscar Straus. The operettas have not yet been cast, but well-known stars will head both offerings. Ben Teal will handle the productions.

M. S. Bentham will direct the bookings.

Nan Halperin, a Western discovery of M. S. Bentham, made her Eastern debut at the Brooklyn Prospect last week.

After the expiration of his contract on Dec. 13 with Will Collins and company, of London, M. S. Bentham will transfer his English representation to another firm.

Mr. Bentham has already completed arrangements with a big London agency. Announcement will be made later.

Neil Kenyon will not come to America this season. He has cancelled his vaudeville time, arranged by M. S. Bentham, and has enlisted for active service. The Scotch comedian is likely to be called to the front at any time.

Adeline Genee comes to the Palace on Monday. Marcelle La Milo, in a European posing offering, will head the Palace bill for Nov. 16. Rosie Lloyd will be the headliner for Nov. 23, and Eva Tanguay will be the cyclonic center of the programme on Nov. 30.

Richard Carle will next be seen under Joseph Hart's direction. Mr. Carle has been appearing in the varieties with Hattie Williams in Barrie's "A Slice of Life."

Mr. Carle will appear in a vehicle of his own.

Ned Wayburn will direct a Winter revue to be presented at the New York roof.

Clive Logan, who has been dancing in vaudeville, will have a prominent place in the Wayburn revue.

Louis London opens a tour of the Interstate time on Monday, booked by Stoker and Bierbauer. A tour of the Orpheum Circuit will follow, carrying Mr. London up to May 9.

Florence May Smith charmed the guests of the Hungry Club at their Hallowe'en party at Reisenweber's on Saturday evening. Miss Smith appeared in several delightful pianologue and costume songs, while Wilma Winn and John Clay gave some new dances.

Tom Lewis has been given a route in Tom Barry's playlet, "Brother Pans," and opened his tour at the Majestic in Chicago on Monday.

Nance O'Neill begins her vaudeville season at the Royal on Nov. 16.

Mlle. Genee's vaudeville season, at first limited to six weeks, will be extended several weeks.

Belle Blanche, in a new act, will entertain Colonial patrons next week.

Valerie Bergere, at the Alhambra last week in Edgar Allan Woolf's sketch, "The Locks of Panama," holds over this week in another new playlet, "The Lion Tamer."

Joseph Hart will offer his new production, "The Sons of Abraham," with Hugh Herbert featured, at the Palace on Monday.

"The Last Tango," Joe Hart's production of Maud Earle's musical playlet, comes to the Colonial on Monday. "The Last Tango" is reviewed in another column.

Flo Irwin will make her first New York appearances in Edgar Allan Woolf's new playlet, "The Lady of the Press," at the Alhambra on Monday.

Edgar Allan Woolf has written a skit, "Bunny and the Movies," for John Bunny. The comedietta has been added to the Bunny production now en tour. Mr. Woolf is now working on a three-act comedy for Mr. Bunny's Australian tour next season.

The Four Bards, recently at the Victoria, have been routed over the Proctor time by Stoker and Bierbauer. Next week they split between Newark and the Fifth Avenue Theater.

"Miss Jennie Wren," Edgar Allan Woolf's new vehicle for Rosalind Coghlan and Richard Pitman, played in Jersey City last week. After the present week in Harrisburg, with Union Hill to follow, the playlet comes into New York.

Ethel Barrymore made her return to vaudeville at the Majestic in Chicago last week in "Drifted Apart," an old sketch by an anonymous author. According to the Chicago reviewers, Miss Barrymore and E. H. Sothern played the sketch in 1882 for a charity performance. THE MIRROR records, however, show that "Drifted Apart" was presented by Mr. Sothern at Daly's Theater in 1900 as a curtain-raiser. "It is old-fashioned, but it is also unpretentious," said Percy Hammond in the Chicago Tribune, "and it serves its purpose very well."

Elizabeth Brice and Charles King played their last week in vaudeville for some time to come at the Colonial, having started rehearsals with the new Dillingham production, "Watch Your Step."

Rosalka Dolly and Martin Brown began a four weeks' engagement at the Jardin de Danse on Monday, succeeding Evelyn Nesbit Thaw and Jack Clifford.

Lillian Shaw will open her vaudeville tour under the direction of Edward S. Keller at Baltimore on Monday.

The premiere of "The Forest Fire," scheduled for the present week at the Palace, was postponed. Maria Lo's posing act succeeding the Langdon McCormick production.

"The Forest Fire" will come to the Palace in about three weeks.

Hazel Cox, Ray Cox's sister, will make her New York vaudeville bow at the Colonial on Nov. 16.

Verna Nanoni, the English girl who is dancing with Mlle. Genee, will go to France as a Red Cross nurse at the conclusion of her five weeks' theatrical engagement in America. Miss Vanoni has two brothers in the British army and two sisters who have enrolled with the Red Cross and are now on duty in the war hospitals.

"Rabbit" Maranville, the Braves' shortstop, followed in the footsteps of Stallings and several of his fellow players in invading vaudeville last week. Maranville played the week at Keith's in Boston.

Karl Graves, whose so-called secrets of an international sky have been appearing in the New York *Sun* and other newspapers, may enter vaudeville.

Graves claims to have been a member of the German Secret Service.

Sophie Tucker's tour of the Loew time opens at St. Paul on Nov. 23. She will play twenty weeks.

Wilton Lackaye will soon be seen in vaudeville.

Juliette Dika gave a preliminary showing to her new act at the Colonial on Sunday.

Bonita and George T. Murphy are said to have formed a team for vaudeville purposes.

Henry Catalano and Archie Gottler have consolidated and will be seen in the varieties. Mr. Catalano formerly appeared with Jack Denny.

Charlotte Leslay, who made her variety debut at the Victoria recently, has been routed over the Loew time.

Gertrude Vanderbilt will make her initial New York appearance with her new partner, Robert Clemons, at the Colonial on Monday.

Haveman's Animals open a United tour at the Brooklyn Bushwick on Monday.

Hal Davis, who has been in pictures, is to return to vaudeville.

Ann Singleton, who was with the Bijou Stock company at Fall River last season, is arranging to enter vaudeville in an act by J. Leroy Drug, Brooklyn correspondent of THE MIRROR.

Edward O. Towne has engaged Douglas Flint for his sketch, "Easy Money," which will play the Western vaudeville and Interstate time.

Artists must furnish the United Booking Offices with the necessary amount of photographs for billing and advertising. An official order has been issued, which reads:

"It is very necessary, in order to properly advertise artists under your management, that we have sufficient pictures, or any other pictorial or advertising matter that pertains to their act. There has been a lack of interest in this direction for some time, and the managers have repeatedly complained to me, and I in turn to the Press Department. After investigating the conditions I find that neither the managers nor the Press Department is at fault, but is due entirely to the artist and to the lack of interest shown by the manager of the artist, who pays little or no attention to anything except to get all the money he can for an artist and turning the contract over, and then the manager can do the rest. That is, as far as getting any publicity matter is concerned.

"Hereafter no act will be booked in this office without a full complement of photographs—not less than 100 for the small acts and 200 for the better class of acts and features. This will be insisted upon before a contract is given and a manager of an act who violates his interest in procuring the amount of publicity matter required by the Press Department will no longer have the privilege of booking acts in this office."

IRENE FRANKLIN GETS WARM WELCOME AT PALACE OPENING

Valeska Suratt Leaving Vaudeville — Genee's Delightful Dancing

BY WALTER J. KINGSLEY.

VALESKA SURATT has signed for the new Winter Garden revue, and Carter de Haven and Flora Parker are considering a contract.

Edward E. Pidgeon has taken charge of Joan Sawyer's business affairs and is right on the job seeing to it that Maurice and Walton do not get the better of her. Freddie McKay is the manager for Maurice and Walton, and the sparring for advantages between him and Pidgeon is exceedingly interesting. As every one knows, Joan Sawyer's Persian Garden is atop of Maurice's Palais de Danse, and both are owned and operated by the Shuberts. The dancers appear for a percentage of the gross receipts. Now the main point for McKay and Pidgeon to decide is whether their stars are getting as good service as their rival's and whether the Winter Garden management is favoring one or the other. As there is considerable difference in the percentage in favor of Miss Sawyer, there might be some reason for building up trade for Maurice. As it is, however, both dance resorts are crowded nightly, and the only thing that affects receipts are the hard times. The dance craze is dying hard when two luxurious ballrooms like these can flourish one on top of the other.

There is much demand for Joan Sawyer in the provinces. She is destined to make a sensation when she leaves for the road.

That tried and true performer, Emma Carus, is giving solid satisfaction in Keith vaudeville. She stopped the show at the Palace last week. In Carl Randall she has for a partner one of the most accomplished dancers ever seen on Broadway. In fact, he shows up all but two or three of his rivals, and they will have to go some to keep up if he continues to improve. Miss Carus's act reveals good showmanship throughout.

T. Roy Barnes has thrown up his part with the Vernon Castle show. This company is a brilliant vaudeville assemblage, but there isn't enough in a three hours' entertainment to keep them all busy.

Irene Franklin got a rousing and heart-warming welcome at the Palace Monday. There's a big Monday awaiting Eva Tanguay also. These gifted girls are back where they belong in Keith vaudeville.

George T. Stallings pulled a few bones in his theatrical career. He insisted upon referring to the Athletics as the Ath-a-letics and pronounced innings as innuns. He also insisted upon naming the Braves as the ideal All America Team. Outside of that, George was all right and every one liked him immensely.

Adeline Genee is dancing at the Orpheum this week. She is the big star at the Palace next week, and already there is a heavy advance sale. Mlle. Genee is dancing in her best form, and her bewitching grace and charm were never more evident. As always, she wins every heart. Genee is a genuine aristocrat of the dance. To absolute genius she adds the charm, the distinction and the cultured poise of the gentlewoman used not only to the best but to royal society.

RENOUNCES VAUDEVILLE

Edgar Allan Woolf Plans to Devote Entire Time to Writing Plays

With his three-act romantic comedy, "The Lady of the Sonnets," accepted by Oliver Morosco, Edgar Allan Woolf intimates that he has written his last playlet. Of course, his first love may win him back. Otherwise "The Discovery," in which Rose Coghlan will appear in two weeks, will be his final vaudeville contribution.

Mr. Woolf is working on another three-act play and is enlarging "The Locks at Panama" into a three-act drama for Valerie Bergere. Miss Bergere will appear on the Stair and Havlin time in the drama.

James and Bushnell, Seattle.
MISS ALICE LLOYD.
The English Comedienne Is Again Touring in American Vaudeville.

BELLE BAKER WINS BROOKLYN

BROOKLYN (*Special*).—Belle Baker triumphed with the patrons of Keith's Bushwick Theater Oct. 26-31. Miss Baker has added several new songs to her repertoire, and the vaudeville fans simply wouldn't let her quit. Eddie Foy and family and the Farber Girls raced for popular favor. The remainder of the bill included Harry Beresford and company, Newhouse, Snyder and company, Hymack, Johnson and Wells, Vandinoff and Louie, and the Gleasons, assisted by Fred Houlihan.

J. LEROY DAVO.

Blanche Ring carried away all honors at the Orpheum last week. The Magleys were pleasing, while the remainder of the bill included Morton and Glass, Brooks and Bowen, Han Ping Chien, Julius Steger and company, Kingston and Ebner, and Collins and Hart.

CHICAGO NOTES

CHICAGO (*Special*). — Ethel Barrymore, supported by Charles Dalton, headed last week's Majestic bill, in "Drifted Apart," attracting crowded houses. Others on the bill were Ernie and Ernie, Mlle. Maryon Vadie and company in a series of pretty lyric dances, Dave Kramer and George Morton, the Hess Sisters, the Krusaders, Raymond and Caverley, Billy McDermott, and the Danube Quartette.

The Palace had Trixie Friganza, Mabel Berra, Jack Wilson and Franklin Batie, Albert Perry in "Reno and Return," Charles D. Weber, Charles F. Semon, Bantley and Norton, the Avon Comedy Four, and Zertho's Dogs.

A. C. WILKIE.

EVA TANGUAY AGAIN WITH U. B. O.

Eva Tanguay has settled her differences with the United Booking Offices. She signed a treaty of peace last week, under the terms of which she became a "big time" headliner once more, opening in Boston this week. She will appear at the Colonial Theater on Nov. 16, and at the Palace Nov. 30. Miss Tanguay has been her own manager since her disagreement with the vaudeville magnates, and to quote her own words has "seen some considerable varieties of show business." She says she is glad to be back in the "big time" fold.

Miss Tanguay's salary is reported to be $2,500.

ORPHEUM DROPS CALGARY

CALGARY, ALBERTA (*Special*).—The Orpheum Circuit has dropped Regina and Calgary for the present, business having fallen off greatly, principally on account of war conditions. The last bill of Orpheum vaudeville closed Oct. 17. It is hoped by all that conditions will warrant Calgary being again included in the Circuit at an early date.

GEORGE FONSSA.

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VALERIE BERGERE
AND HER COMPANY
In Dramatic Playlets

NAT M. WILLS
THE HAPPY TRAMP
Keith and Orpheum Time — Direction M. S. BENTHAM

JOAN SAWYER
Assisted by NIGEL BARRIE
IN VAUDEVILLE

MRS. GENE HUGHES
AND PLAYERS
In Lady Gossip By Edgar Allan Woolf
Direction GENE HUGHES

CLAIRE ROCHESTER
Headlining in Vaudeville

CECILIA WRIGHT
Direction United Booking Offices

CECIL LEAN
Assisted by
CLEO MAYFIELD
Direction M. S. BENTHAM

ALLAN DINEHART
Assisted by MARY LOUISE DYER
In "THE MEANEST MAN IN THE WORLD," by Everett S. Rushay
Direction MAX HART

JIM DIAMOND AND SIBYL BRENNAN
"NIFTY NONSENSE"
Direction M. S. BENTHAM

M. S. BENTHAM PRESENTS
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INTERMISSION GOSSIP

The Joke With a Family Tree

When it comes to the age or origin of a joke—you never can tell. A chance reference in last week's review of Tom Barry's "Brother Fans" has caused a joke to be trailed back twenty-seven years, and the returns aren't all in yet.

In a letter to THE MIRROR, Joseph Hart, the producer of "Brother Fans," says:

"In your review of Tom Lewis's new act, 'Brother Fans,' which appears in THE MIRROR of Oct 28, a line reads: It isn't fair for Mr. Barry (the author) to appropriate Conroy and LeMaire's 'When you see her tell her that you saw me' story. Mr. Lewis has furnished me with the following facts: With Primrose and West's Minstrels the routine was used by Mr. Lewis over twenty-seven years ago, and also done by him with Haverly's Minstrels at the Casino Theater in Chicago during the World's Fair in 1893. At that time Press Eldridge was on the opposite 'end,' and Banks Winters was the interlocutor. Tom Lewis will gladly take it out of his act if Conroy and LeMaire did it as long ago as that.

"Thanking you, and trusting that you will correct the impression that Mr. Lewis is using some one else's material,

"I remain very truly yours,

"JOSEPH HART."

We very gladly stand corrected as to the origin of the story, but the point we wanted to make was that it wasn't youthful enough to have a place in Mr. Barry's sketch. Any joke eligible to vote is entitled to a little rest and relaxation.

Genee in Vaudeville

Despite Genee's brilliant dancing, her offering isn't well built from a vaudeville point of view. To offer the Pierrot and Pierette number first is a bit of bad judgment. The dance opens with several minutes of pantomime by M. Litavkin. Then a ballet dancer flits across the stage. The theatergoers momentarily think she is Genee, when the danseuse herself appears. The effect of her entrance is completely lost. It would be far better to start with the valse—with the spotlight full upon Genee and M. Litavkin standing on the steps at the rear of the stage.

VAUDEVILLE NOTES

James Madison has written an entirely new monologue for ex-Mayor Law Shank, of Indianapolis, in which the high cost of living and other reforms that he advocated during his official life are humorously treated.

La Milo, an exponent of the nude in art, will make her American debut at the Palace Theater on Nov. 16. La Milo will pose in representation of great sculpture. Her magnificent figure, Walter J. Kingsley informs us, will be revealed in every flawless detail, for La Milo does not believe that there is anything about the human body that should prevent a divine contour from being revealed upon the stage under the illumination of the spotlight. It was La Milo who rode through Coventry as Lady Godiva a few years ago at the Coventry Pageant. It was La Milo whose act was witnessed by a parliamentary committee in London and by a delegation from the Reichstag in Berlin.

Ada Vanity, of the dancing team of Mykoff and Vanity, now appearing at the Hotel Martinique, has secured a divorce from her husband, Billy Curtis, a theatrical agent. The divorce was granted by Supreme Court Judge Samuel Greenbaum on Oct. 30. The attorney for Miss Vanity was A. C. Cohen, 61 Park Row, City.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Columbia, St. Louis, 8-14.
"ACT Beautiful": Orph., Salt Lake City, 8-14.
ADAIR and Adair: Orph., Oakland.
ADELAIDE and Hughes: Colonial, N.Y.C.; Keith's, Phila., 16-21.
ADLER and Arline: Keith's, Wash.; Bushwick, B'klyn, 9-14; Alhambra, N.Y.C., 16-21.
AHEARN, Chas., Troupe: Orph., Los Angeles; Sprechles, San Diego, 8-14.
AJAX and Emily: Bijou, Savannah, 16-18; Victoria, Charleston, 19-21.
ALCO Trio: Orph., Oakland; Orph., Sacramento, 9, 10; Victory, Stockton, 11, 12; Yosemite, San Jose, 13, 14.
ALEXANDER and Scott: Sprechles, San Diego; Orph., Salt Lake City, 8-14.
ALEXANDER Brothers: Orph., Kansas City; Orph., Sioux City, 8-14.
ALPINE Troupe: Royal, N.Y.C.
ALTHOFF Sisters: Orph., Memphis; Orph., New Orleans, 8-14.
ALVARETTAS, Three: Maj., Milwaukee.
AMERAGETHS, Four: Forsythe, Atlanta.
AMERICAN Dancers, Six: Sprechles, San Diego; Orph., Salt Lake City, 8-14.
AMORAS Sisters: Colonial, Erie, Pa., 16-21.
ANTHONY and Mack: Royal, N.Y.C., 16-21.
ARCO Brothers: Keith's, Wash., 9-14.
ARDATH, Fred J., Co.: Forsythe, Atlanta; Lyric, Richmond, 9-12; Colonial, Norfolk, 13-15.
ARDELL, Franklin, Co.: Bushwick, B'klyn.
ARLEYS, Three: Orph., Memphis, 8-14.
ARNAUT Brothers: Colonial, N.Y.C.; Orph., B'klyn, 9-15; Alhambra, N.Y.C., 16-21.
ASAHI Troupe: Orph., Seattle; Orph., Portland, 8-14.
ASHLEY and Canfield: Orph., Los Angeles, 1-14.
AUBRIA, Mlle., Co.: Orph., Minneapolis; Orph., Duluth, 8-14.
AVAIRES, The: Maj., Milwaukee, 8-14.
"AURORA of Light": Poli's, Scranton; Orph., Harrisburg, 9-15; Grand, Pittsburgh, 16-21.
AUSTRALIAN Woodchoppers: Forsythe, Atlanta; Bijou, Savannah, 9-11; Victoria, Charleston, 12-14.
AVON Comedy Four: Maj., Milwaukee, 8-14.
AYARD Brothers: Orph., B'klyn.
BACHELOR Dinner: Garrick, Wilmington.
BACHELOR, Harry: Orph., Jacksonville; Orph., Tampa, 9-15.
BAKER, Belle: Keith's, Prov.; Palace, Chgo., 8-14; Temple, Detroit, 16-21.
BALL and West: Orph., B'klyn, 9-15.
BALL, Foster: Maryland, Baltimore, 16-21.
BALL, Ray E.: Maj., Milwaukee; Maj., Chgo., 8-14.
BAPTISTE and Franconi: Temple, Detroit; Temple, Rochester, 9-15.
BAREFOOT Boy: Poli's, Scranton, 9-15.
BARNARD and Auger: Orph., B'klyn; Royal, N.Y.C., 9-15.
BARNES, Stuart: Columbia, St. Louis, 8-14.
BARRAT, Arthur, Co.: Keith's, Wash.; Keith's, Prov., 9-15.
BARRY, Mr. and Mrs. J.: Columbia, St. Louis.
BARRYMORE, Ethel: Grand, Pittsburgh; Keith's, Cinti., 9-15; Keith's, Louisville, 16-21.
BARTH, Leo: Orph., New Orleans.
BARTON and Lovers: Grand, Syracuse; Hudson, Union Hill, N. J., 16-21.
BARTON, Sam: Keith's, Louisville; Keith's, Indianapolis, 9-15; Orph., Montreal, 16-21.
BAYES, Norah: Maryland, Baltimore; Maj., Chgo., 8-14; Hipp., Cleveland, 16-21.
"BEAUTIES, The": Orph., Salt Lake City; Orph., Ogden, 8-14.
BELFORDS: Keith's, Indianapolis.
BELL Family: Orph., Kansas City, 8-14.
BELLECLAIRE Brothers: Colonial, Erie, Pa., 9-15.
BENDIX Players: Orph., 'Frisco; Orph., Oakland, 8-14.
BENTON, Fremont, Co.: Orph., Winnipeg.
BERESFORD, Harry, Co.: Prospect, B'klyn; Maryland, Baltimore, 16-21.
BERGERE, Valerie, Co.: Alhambra, N.Y.C.; Bushwick, B'klyn, 9-15.
BERKS, Sisty: Maryland, Baltimore.
BERRA, Mabel: Maj., Milwaukee.
BICKEL and Watson: Palace, Chgo.; Columbia, Grand Rapids, 9-15.
BIFFORD, The: Orph., Harrisburg, Pa., 16-21.
BIG City Four: Maj., Houston, Tex.; Maj., San Antonio, 8-15; Princess, Hot Springs, 16-21.
BINNS and Burt: Orph., Lincoln; Orph., Kansas City, 8-14.
BISON City Four: Shubert's, Utica.
BISSETT and Scott: Victoria, N.Y.C., 9-15.
BLONDYS, Three: Temple, Detroit, 16-21.
BOGANNY Troupe: Keith's, Boston, 16-21.
BOLAND and Hola: Orph., Denver; Orph., Lincoln, 8-14.
BOND and Cameo: Keith's, Prov.
BOOTHBY and Everdeen: Poli's, Hartford, 16-21.
BOWERS, Fred V.: Maj., Milwaukee; Maj., Chgo., 8-14.
BRACKS, Seven: Keith's, Prov.
BRADS, The: Grand, Syracuse, 9-15.
BREENE, Harry: Columbia, Grand Rapids; Keith's, Toledo, 9-15.
"BRIDE Shop": Alhambra, N.Y.C.; Orph., B'klyn, 9-15; Shea's, Buffalo, 16-21.
BRONSON and Baldwin: Dominion, Ottawa; Temple, Hamilton, 9-15; Temple, Detroit, 16-21.
BROOKS, Alan, Co.: Orph., B'klyn; Poli's, Scranton, 9-15; Shea's, Buffalo, 16-21.
BROOKS and Bowen: Royal, N.Y.C.; Alhambra, N.Y.C., 9-15; Bushwick, B'klyn, 16-21.
BROWN and Newman: Victoria, N.Y.C.
BROWN and Rochelle: Orph., Minneapolis; Orph., Winnipeg.
BROWN, George N., Co.: Keith's, Columbus; Colonial, Erie, Pa., 9-14; Grand, Syracuse, 16-21.
BRUCH, Dufet, Co.: Poli's, New Haven, 9-11; Palace, Springfield, 12-14; Poli's, Hartford, 16-21.
BRUCH, Fritz and Lucy: Keith's, Phila.; Keith's, Prov., 16-21.
BRUNELLE Sisters: Prospect, B'klyn.
BURKE, Dan, Co.: Hudson, Union Hill, N. J., 9-14.
BURKE, John and Mae: Orph., Memphis; Orph., New Orleans, 8-14.
BURKHART and White: Orph., Denver; Orph., Lincoln, 8-14.
BURNHAM and Erwin: Orph., 'Frisco; Orph., Oakland, 8-14.
BURNS and Fulton: Orph., Duluth; Orph., Winnipeg, 8-14.
BURR and Hope: Orph., Montreal, 9-15; Dominion, Ottawa, 16-21.
BURT, Harriett: Victoria, N.Y.C.
BYAL and Earle: Royal, N.Y.C.; Keith's, Boston, 16-21.
CAMERON Sisters: Orph., Birmingham; Forsythe, Atlanta, 9-15; Temple, Detroit, 16-21.
CAMPBELL, Doc, Trio: Victoria, N.Y.C., 16-21.
CAMPBELLA, Misses: Lyric, Richmond, 9-4; Colonial, Norfolk, 6-7; Keith's, Boston, 9-15; Shubert's, Utica, 16-21.
CANTWELL and Walker: Orph., Minneapolis; Orph., Duluth, 8-14.
CARDO and Noll: Keith's, Louisville, 16-21.
CARILLO, Leo: Prospect, B'klyn.
CARLOS Brothers: Orph., Denver; Orph., Lincoln, 8-14.
CARRERA, Liane, Co.: Maj., Chgo.; Columbia, St. Louis, 8-14.
CARTMELL and Harris: Orph., Seattle; Orph., Portland, 8-14.
CARUS, Emma and Randall: Keith's, Cinti.; Maryland, Balto., 9-15; Keith's, Wash., 16-21.
CAUPOLICAN, Chief: Yosemite, Stockton, 4, 5; Orph., San Jose, 6, 7; Orph., Los Angeles, 8-14.
CHADWICK Trio: Palace, Chgo.
CHANDLER, Anna: Orph., Omaha, 8-14.
CHEERBERT'S Manchurians: Hipp., Cleveland; Temple, Detroit, 9-15; Temple, Rochester, 16-21.
CHINKO: Orph., St. Paul; Orph., Duluth, 8-14.
CHIP and Marble: Shea's, Buffalo; Shea's, Toronto, 9-15.
CHRETIENNE and Louisette: Temple, Rochester; Shea's, Buffalo, 9-15.
CLARK and McCullough: Keith's, Louisville, 9-15.
CLARK and Verdi: Orph., Duluth; Maj., Chgo., 8-14.

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Written and Staged by Mr. Brooks
Direction MAX HART
TWO LAUGHS A MINUTE

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Management C. M. BLANCHARD

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FRANKLIN BATIE
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FRANKLYN ARDELL
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Direction THOS. FITZPATRICK

WEBB and BURNS
Italian Minstrels
Direction Claude Bostock

MERCEDES
Direction
United and Orpheum Time

CLAUDIUS and Scarlet: Victoria, N.Y.C.
CLIFF, Laddie: Colonial, N.Y.C.
COARLEY, Hoarer and Dunphy: Shea's, Toronto, 9-14; Keith's, Boston, 16-21.
COGHLAN, Gertrude, Co.: Orph., Tacoma, 9-13.
COLE and Denahy: Orph., Denver; Orph., Lincoln, 9-14.
COLLINS and Hart: Bushwick, B'klyn, 9-16; Prospect, B'klyn, 16-21.
COLLINS, Lottie: Colonial, Norfolk, 9-4; Lyric, Richmond, 5-7; Victoria, Charleston, 9-12; Bijou, Savannah, 13-15; Orph., Jacksonville, 16-21.
COLLINS, Milt: Orph., Memphis, 8-14.
"COLONIAL Days": Keith's, Indianapolis; Hipp., Cleveland, 9-15; Grand, Syracuse, 16-21.
COMFORT and King: Orph., Montreal, Can.; Dominion, Ottawa, 9-16.
CONLIN and Steele: Grand, Pittsburgh; Orph., Harrisburg, 9-16; Shubert's, Utica, N.Y., 16-21.
CONNELLY and Weinrich: Colonial, Norfolk, 9-11; Lyric, Richmond, 12-14; Keith's, Wash., 16-21.
CONNELLY Jane, Co.: Colonial, N.Y.C., 9-14.
CONROY and Medels: Orph., Birmingham, 9-16; Forsythe, Atlanta, 16-21.
CONSINOS, The: Alhambra, N.Y.C., 9-14.
COOK, Joe: Royal, N.Y.C.; Keith's, Boston, 9-15.
COOPER and Smith: Colonial, N.Y.C.
COOPER, Harry: Victoria, N.Y.C., 9-15; Orph., B'klyn, 16-21.
COOPER, Joe and Lew: Orph., Los Angeles, 1-14.
COOPER and Smith: Colonial, N.Y.C.
CORBETT, Sheppard and Donovan: Orph., Seattle; Orph., Portland, 9-14.
CORELLI and Gillette: Grand, Syracuse; Keith's, Indianapolis, 16-21.
CORIO and Dinus: Orph., Montreal, 9-16; Dominion, Ottawa, 16-21.
CORNELLI, Regina, Co.: Keith's, Prov., 9-16.
CORRADINI'S Animals: Temple, Detroit; Temple, Rochester, 9-16; Keith's, Columbus, 16-21.
COSTA Troupe: Orph., Des Moines; Orph., Sioux City, 8-14.
COTTER and Boulden: Alhambra, N.Y.C., 16-21.
COURTNEY Sisters: Orph., B'klyn; Colonial, N.Y.C., 9-15; Poli's, Hartford, 16-21.
COWBOY Minstrels: Temple, Detroit; Temple, Rochester, 9-15; Keith's, Wash., 16-21.
CREIGHTON, B., Co.: Shea's, Toronto.
CRESSY and Dayne: Palace, N.Y.C.; Shea's, Buffalo, 9-16; Shea's, Toronto, 16-21.
CROMWELLS, The: Temple, Hamilton, Can., 9-14.
CRONIN, Morris: Yosemite, Stockton, Cal., 4-5; Orph., San Jose, 6-7; Orph., Los Angeles, 8-14.
CROSMAN, Henrietta, Co.: Keith's, Wash.
CROSS, Wellington, and Lois Josephine: Colonial, N.Y.C.
CROWELL, Byrd Frost: Orph., Kansas City; Orph., Des Moines, 9-14.
CURTIS, Julia: Temple, Rochester; Maryland, Balto., 9-15; Grand, Pittsburgh, 16-21.
CURRON Sisters: Orph., Birmingham; Victoria, Charleston, 9-11; Bijou, Savannah, 12-14; Orph., Jacksonville, 16-21.
DAILEY, Robert L., Co.: Victoria, N.Y.C.
DAINTY English Trio: Orph., Winnipeg, 8-14.
DALY, Arnold: Orph., Denver.
DARRELL, Emily, and Charles Conway: Bushwick, B'klyn, 16-21.
DAVIS and Geller: Temple, Hamilton, Can., 16-21.
DAVIS, Josephine: Shea's, Buffalo, 9-15; Shea's, Toronto, 9-15; Maryland, Balto., 16-21.
DE ALNERT, Mlle.: Victoria, N.Y.C.
DE COE, Harry: Orph., Los Angeles; Spreckles, San Diego, 8-14.
DE HAVEN and Nice: Orph., Minneapolis; Orph., Winnipeg, 8-14.
DE HAVEN, Mr. and Mrs.: Royal, N.Y.C.
DE LA ROSE: Columbia, Grand Rapids; Keith's, Toledo, 16-21.
DEMAREST and Chalot: Colonial, Erie.
DEMAREST, Carl: Victoria, N.Y.C.
DE MICHELLE Brothers: Orph., Montreal; Dominion, Ottawa, 9-15.
DE SERRIS, Henrietta: Bushwick, B'klyn; Royal, N.Y.C., 9-15; Keith's, Wash., 16-21.
DE VOY, Emmet: Keith's, Boston.
DIAMOND and Brennan: Temple, Detroit, 9-14; Temple, Rochester, 16-21.
DIAMOND and Virginia: Orph., Jacksonville; Orph., Tampa, 9-15.
DICKINSON, Rube: Orph., Oakland.
DINNEHART, Allen, Co.: Temple, Rochester; Keith's, Phila., 9-15; Alhambra, N.Y.C., 16-21.
DIVINOFF, Ida: Orph., Oakland; Spreckles, San Diego, 8-14.
DIXEY, Henry E.: Palace, N.Y.C.
DOCKSTADER, Lew: Orph., B'klyn; Keith's, Wash., 9-14.
DOLLY, Rosika, and Martin Brown: [illegible]
DOOLEY and Rugel: Keith's, Regina; Alhambra, N.Y.C., 9-14; Keith's, Prov., 16-21.
DOOLEY and Sayles: Keith's, Wash.; Maryland, Balto., 9-15; Bushwick, B'klyn, 16-21.
DOOLY, Ray: Poli's, Scranton, 9-15.
DORIA, Mlle.: Alhambra, N.Y.C.; Orph., Montreal, 16-21.
DORR, Marie: Maryland, Balto.; Lyric, Richmond, 9-11; Colonial, Norfolk, 12-14; Orph., Birmingham, 16-21.
DOYLE, Patsy: Colonial, Erie.
DUFFY and Lorenso: Orph., Duluth; Orph., St. Paul, 8-14.
DUNFEE, Josephine: Orph., Des Moines; Orph., Sioux City, 8-14.
DUNMORE, Evelyn: Prospect, B'klyn; Shea's, Buffalo, 9-15; Shea's, Toronto, 16-21.
DURKIN, Kathryn: Orph., Salt Lake City; Orph., Denver, 8-14.
DYER, Hubert, Co.: Orph., Seattle, 8-14.
EADIE and Ramsden: Maj., Chgo., 8-14.
EDESON, Robert, Co.: Maj., Milwaukee.
"EDGE of the World": Prospect, B'klyn; Keith's, Prov., 9-16.
EDWARDS'S, Gus, New Song Revue: Keith's, Columbus; Keith's, Indianapolis, 9-15.
ELINORE and Williams: Orph., Sioux City; Orph., St. Paul, 8-14.
ELLEN, Mary: Forsythe, Atlanta, 9-14; Bijou, Savannah, 16-18; Victoria, Charleston, 19-21.
"ELOPING": Keith's, Louisville; Keith's, Cinti., 9-14; Grand, Pittsburgh, 16-21.
EMPIRE Comedy Four: Shea's, Buffalo; Shea's, Toronto, 9-15.
ERNIE and Ernie: Orph., Salt Lake City.
ERROLL, Bert: Keith's, Indianapolis; Keith's, Cinti., 9-15; Keith's, Louisville, 16-21.
ESAU: Orph., Jacksonville; Orph., Tampa, 9-15.
EUGENE Trio: Orph., Seattle; Orph., Portland, 8-14.
EVERETT'S Hippodrome: Orph., Winnipeg.
FARRER Girls: Prospect, B'klyn; Victoria, N.Y.C., 9-14.
FELIX, George, and Barry Girls: Shea's, Toronto; Temple, Hamilton, 9-15; Orph., Allentown, Pa., 16-18; Orph., Easton, 19-21.
FENTON, Marie; Orph., Oakland; Orph., Sacramento, 9-10; Victory, Stockton, 11-12; Yosemite, San Jose, 13-14.
FERN, Bigelow and Meehan: Orph., Tampa; Forsythe, Atlanta, 9-15.
FINN and Finn: Orph., Lincoln; Orph., Des Moines, 8-14.
FISHER and Green: Orph., New Orleans; Grand, Pittsburgh, 9-15; Keith's, Louisville, 16-21.
FITZGIBBON, Bert: Temple, Rochester; Maj., Chgo., 8-14.
FITZGIBBON, Marie: Shubert's, Utica, N.Y.; Poli's, Scranton, Pa., 9-15; Orph., Harrisburg, 16-21.
"FIXING the Furnace": Keith's, Toledo, 9-15.
FLANAGAN and Edwards: Keith's, Toledo; Keith's, Columbus, 9-15; Grand, Syracuse, 16-21.
FOGARTY, Frank: Temple, Detroit; Temple, Rochester, 9-15.
FORD and Hewitt: Temple, Detroit, 9-15; Temple, Rochester, 16-21.
FORD, Bertie: Orph., Winnipeg.
FORD, Max and Mabel: Orph., Birmingham, 16-21.
"FORREST Fire": Palace, N.Y.C.
FOUNTAIN Nymphs, Three: Shubert's, Utica, N.Y.
FOX and Dolly: Royal, N.Y.C., 9-14; Colonial, N.Y.C., 16-21.
FOY, Eddie, Co.: Grand, Syracuse; Prospect, B'klyn, 9-15; Alhambra, N.Y.C., 16-21.
FRANKLIN, Irene, and Bert Green: Palace, N.Y.C.; Keith's, Boston, 9-14; Victoria, N.Y.C., 16-21.
FRIGANZA, Trixie: Columbia, St. Louis; Orph., Memphis, 8-14.
GABRIEL, Master, Co.: Prospect, B'klyn, 16-21.
GALLAGHER and Carlin: Keith's, Phila.
GALLOWAY, Louise, Co.: Grand, Syracuse, 9-14; Temple, Hamilton, Can., 16-21.
GARDINER Trio: Orph., New Orleans; Orph., Birmingham, 9-15; Forsythe, Atlanta, 16-21.
GARDNER, Jack: Maryland, Balto.
GARDNER, Willie: Maryland, Balto., 16-21.
GASCOIGNE, Cleo: Spreckles, San Diego; Orph., Salt Lake City, 8-14.
GAUDSMITHS, The: Shea's, Toronto; Dominion, Ottawa, 9-15; Temple, Hamilton, 16-21.
GEIGER, John: Orph., St. Paul; Orph., Duluth, 8-14.
GENE, Adeline, Co.: Orph., B'klyn.
GEORGE, Edwin: Orph., Birmingham; Forsythe, Atlanta, 9-15; Orph., Jacksonville, 16-21.
GERE and Delaney: Temple, Hamilton, Can.
GILLETTE, Lucy: Bushwick, B'klyn; Alhambra, N.Y.C., 9-15; Prospect, B'klyn, 16-21.
GILLINGWATER, Claude: Orph., Los Angeles, 1-14.
"GIRL from Milwaukee": Grand, Syracuse; Hipp., Cleveland, 9-15.
"GIRL in the Moon": Garrick, Wilmington.
GLEASON and Houlihan: Royal, N.Y.C.; Colonial, N.Y.C., 9-15; Orph., B'klyn, 16-21.
GOLDEN, Claude: Orph., Frisco; Orph., Oakland, 8-14.
GONZALES, Julia: Shea's, Toronto.
GORDON and Rica: Shea's, Toronto, 9-14.
GORDON, Kitty: Colonial, N.Y.C.; Orph., B'klyn, 9-15; Alhambra, N.Y.C.
GORMLEY and Caffery: Orph., Lincoln; Orph., Des Moines, 8-14.
GOULD and Ashlyn: Palace, N.Y.C.; Colonial, N.Y.C., 16-21.
GOULDINGS, The: Orph., Duluth.
GRANT and Hoag: Orph., Kansas City; Orph., Des Moines, 8-14.
GRAPEWIN, Chas., and Co.: Maj., Chgo.; Maj., Milwaukee, 8-14.
GRARERS, The: Orph., Denver; Orph., Lincoln, 8-14.
"GREEN Beetle, The": Colonial, Erie, Pa., 9-15; Poli's, Hartford, 16-21.
GROVER and Richards: Orph., Winnipeg, 8-14.
GROVER, Mildred, Co.: Orph., St. Paul.
HABER, Eleanor, Co.: Orph., Kansas City; Orph., Des Moines, 8-14.
HALL, Billy Swede: Orph., Sacramento, 9-10; Victory, Stockton, 11-12; Yosemite, San Jose, 13-14.
HANLON Brothers: Bushwick, B'klyn.
HART Brothers, Three: Orph., Jacksonville, 9-14; Orph., Tampa, 16-21.
HARDEEN: Poli's, Scranton, 9-15.
HARRIS and Manron: Maryland, Balto.; Keith's, Prov., 9-16.
HART, Marie and Billy: Orph., Des Moines; Orph., Omaha, 8-14.
HARTMAN and Verady: Maj., Chgo., 8-14.
HAVEMAN'S Animals: Bushwick, B'klyn, 9-21.
HAVILAND and Thornton: Royal, N.Y.C., 9-14.
HAWTHORNE and Ingils: Poli's, Hartford; Maryland, Balto., 9-15; Keith's, Phila., 16-21.
HAWTHORNE, Hilda: Orph., Montreal; Temple, Hamilton, 9-15.
HAYES, Ed., Co.: Orph., Duluth; Orph., Minneapolis, 8-14.
HAYES, Brent: Orph., Memphis, 8-14.
HAYWARD-Stafford Co.: Orph., Des Moines; Orph., St. Paul, 8-14; Orph., Duluth, 16-21.
HEATH and Millership: Temple, Detroit.
HEDDERS, Three: Prospect, B'klyn, 9-14.
HENNINGS, J., and W.: Keith's, Cinti.; Keith's, Louisville, 9-21.
HENRYS, Flying: Poli's, Scranton; Poli's, New Haven, 9-12; Poli's, Springfield, 13-15; Poli's, Hartford, 16-21.
HENSHAW and Avery: Hudson Union Hill.
HERLEIN, Lillian: Palace, Chgo., 8-14.
HICKEY Brothers, Three: Orph., Sioux City; Orph., St. Paul, 8-14.
HIGGINS, John: Maj., Milwaukee; Palace, Chgo., 8-14.
HILTON and Roberts: Colonial, Norfolk, 9-11; Lyric, Richmond, 12-14.
HINES and Fox: Orph., Omaha; Orph., Sioux City, 8-14.
HOEY and Lee: Keith's, Louisville; Bushwick, B'klyn, 9-14.
HOFFMAN, Gertrude: Orph., Frisco, 8-14.
HOLLANDERS, The: Shea's, Buffalo, 9-14; Shea's, Toronto, 16-21.
HOLMAN, Harry, Co.: Temple, Ft. Wayne, Ind., 9-14; Family, Lafayette, 5-7; Fox, Aurora, Ill., 8-11; Grand, Elgin, 12-14; Orph., Joliet, 15-16.
HOLMES, Burton: Keith's, Columbus.
HOLT, Alfred: Keith's, Prov.
HOMER, Lind, Co.: Orph., Memphis.
HONEY Girls: Poli's, Scranton.
HOPKINS Sisters: Keith's, Cinti.; Grand, Pittsburgh, 9-15; Shea's, Buffalo, 16-21.
HORELICK Family: Keith's, Louisville.
HOUDINI, Harry: Prospect, B'klyn; Royal, N.Y.C., 9-15; Keith's, Boston, 16-21.
HOWARD and McCrane: Victoria, N.Y.C.
HOWARD and Simon: Shea's, Toronto.
HOWARD, Charles, Co.: Orph., Seattle, 8-14.
HOWARD, Great: Bijou, Savannah, 2-4; Victoria, Charleston, 5-8; Lyric, Richmond, 9-12; Colonial, Norfolk, 13-15; Garrick, Wilmington, Del., 16-21.
HUGHES, Mrs. Gene: Grand, Pittsburgh, 16-21.

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AL RAYNO'S BULL DOGS
Bully Comedians Foot Ball Frolics
DIRECTION M. S. BENTHAM

HUNTER and McInnis: Hudson, Union Hill, N. J., 16-21.
HUNTING and Frances: Orph., Oakland, 8-14.
HUNTING, E. and M.: Keith's, Prov., 9-14.
HUSSARS, Nine Whitz: Orph., Minneapolis; Orph., St. Paul, 8-14.
HYMACK: Shea's, Buffalo; Shea's, Toronto, 9-15; Orph., Montreal, 16-21.
INA'S Troupe: Garrick, Wilmington, Del., 16-21.
IRWIN, Flo, Co.: Alhambra, N.Y.C., 9-14.
ISHAKAWA Japs: Poli's, Hartford, 16-21.
ISHMED: Orph., Salt Lake City; Orph., Denver, 8-14.
JACK and Forls: Orph., Seattle, 8-14.
JACKSON, Joe: Orph., B'klyn; Colonial, N.Y.C., 9-15.
JARROW: Hipp., Cleveland; Keith's, Columbus, 9-15; Keith's, Indianapolis, 16-21.
JARVIS and Harrison: Orph., Harrisburg, Pa., 8-14.
JEFFERSON, Joseph: Orph., Frisco; Orph., Oakland, 8-14.
JEWELL and Van Buren: Keith's, Wash., 16-21.
JOHNSON and Wells: Keith's, Prov.
JOHNSTON, Mabel: Colonial, Erie, Pa., 16-21.
JOMELLI, Mme. Jeanne: Palace, Chgo.; Maj., Milwaukee, 8-14.
JONES and Sylvester: Palace, Chgo.; Maj., Milwaukee, 8-14.
JULIET: Keith's, Indianapolis; Keith's, Cincl., 9-15; Keith's, Louisville, 16-21.
JULIETTA'S Dogs: Orph., Tampa, Fla.; Colonial, Norfolk, 16-18; Lyric, Richmond, 19-21.
KAISER'S Dogs: Hudson, Union Hill, N. J., 16-21.
KALICH, Bertha, Co.: Orph., St. Paul.
KALMER and Brown: Yosemite, Stockton, Cal., 4, 5; Orph., San Jose, 6, 7; Orph., Los Angeles, 8-14.
KAUFMAN, Minnie: Orph., St. Paul; Orph., Duluth, 8-14.
KEATONS, Three: Orph., Montreal; Dominion, Ottawa, 9-15; Victoria, N.Y.C., 16-21.
KELLY and Gallia: Colonial, Norfolk, 3-4; Lyric, Richmond, 5-7; Victoria, Charleston, 9-12; Bijou, Savannah, 13-15.
KELLY, Andrew: Maryland, Balto., 9-15; Keith's, Phila., 16-21.
KELLY, Walter: Keith's, Cincl.
KENNEDY, Jack, Co.: Orph., Montreal, 16-21.
KENNEDY, Joe: Orph., Tampa, Fla., 9-12.
KENO and Mayne: Keith's, Cincl.; Grand, Pittsburgh, 9-15; Temple, Hamilton, Can., 16-21.
KINGSTON and Ebner: Orph., Harrisburg, Pa.; Keith's, Phila., 9-15.
KORNAU, Fred: Orph., Omaha; Orph., Kansas City, 8-14.
KRAMER and Patterson: Orph., Lincoln; Orph., Minneapolis, 8-14.
KRAMER, Joe, Co.: Bijou, Savannah, 2-4; Victoria, Charleston, 5-8; Orph., Jacksonville, 9-15.
KRAMERS, The: Shubert's, Utica, N. Y., 16-21.
KREMKA Brothers: Keith's, Phila.
KRONOLD, Hans: Spreckles, San Diego; Orph., Salt Lake City, 8-14.
KUMAS Japs, Three: Lyric, Richmond, 16-18; Colonial, Norfolk, 19-21.
LADY Alice's Pets: Prospect, B'klyn.
LAI Mon Kim: Orph., St. Paul; Orph., Duluth, 8-14.
LAMBERT and Ball: Poli's, Scranton.
LAMBERTI: Temple, Detroit; Temple, Rochester, 9-15; Victoria, N.Y.C., 16-21.
LANE and O'Donnell: Alhambra, N.Y.C.; Shea's, Buffalo, 16-21.
LANGDONS, The: Orph., Harrisburg; Keith's, Wash., 9-15; Maryland, Balto., 16-21.
LA ROCCA: Keith's, Boston.
LA RUE, Grace: Temple, Detroit; Temple, Rochester, 9-15.
LASKY'S New Act: Keith's, Prov., 16-21.
LA TOY Brothers: Keith's, Cincl., 9-15; Keith's, Louisville, 16-21.
"LAWN Party": Maryland, Balto.; Keith's, Phila., 9-15.
LEE and Cranston: Orph., Memphis; Orph., New Orleans, 8-14.
LE GROHS: Orph., Memphis; Orph., New Orleans, 8-14.
LEHAR, Franz: Orph., Jacksonville, 9-14; Orph., Tampa, 16-21.
LEIGHTONS, Three: Keith's, Columbus; Keith's, Toledo, 9-14.
LELANDS, The: Alhambra, N.Y.C.
LEON, Great, Co.: Poli's, Scranton.
LEONARD and Russell: Alhambra, N.Y.C.; Grand, Syracuse, 9-15; Hipp., Cleveland, 16-21.
LESLIE, Bert: Hudson, Union Hill, N. J., 9-14.
LESTER, Harry B.: Orph., Jacksonville, 9-14; Orph., Tampa, 16-21.
LEWIS and Russell: Orph., Winnipeg.
LEWIS, Harry, Quintette: Palace, Chgo.; Maj., Milwaukee, 8-14.
LIGHTNER and Jordan: Orph., New Orleans.
LIND, Homer: Orph., New Orleans, 8-14.
LINDSAY'S Dogs: Bushwick, B'klyn; Keith's, Wash., 9-15; Colonial, N.Y.C., 16-21.
LLOYD, Alice: Shea's, Toronto; Dominion, Ottawa, 9-14; Temple, Hamilton, 16-21.
LOCKETT and Waldron: Yosemite, Stockton, Cal., 4, 5; Orph., San Jose, 6, 7; Orph., Los Angeles, 8-14.
LOHSE and Sterling: Forsythe, Atlanta; Orph., Jacksonville, 9-14; Tampa, 16-21.
"LONESOME Ladies": Temple, Rochester; Shea's, Buffalo, 9-15; Shea's, Toronto, 16-21.
LORIMER, Jack: Victoria, N.Y.C., 26-Nov. 15.
LOYAL, Sylvia, Co.: Keith's, Phila.; Maryland, Balto., 9-15.
LUBELL, Rogers and Lodell: Orph., Oakland; Orph., Sacramento, 9, 10; Victory, Stockton, 11, 12; Yosemite, San Jose, 13, 14.
LYONS and Yosco: Bijou, Savannah 2-4; Victoria, Charleston, 5-8; Forsythe, Atlanta, 9-15; Orph., Birmingham, 16-21.
LYRES, Three: Grand, Syracuse; Temple, Detroit, 9-15; Temple, Rochester, 16-21.
LYTELL, William, Co.: Keith's, Prov.
LYTTON, Le Roy, Co.: Keith's, Columbus; Keith's, Toledo, 9-15.
MA BELLE and Ballet: Grand, Syracuse; Prospect, B'klyn, 9-15.
MACK and Orth: Temple, Hamilton, Can.
MACK and Walker: Orph., Los Angeles; Spreckles, San Diego, 8-14.
MADCAPS, Six: Colonial, Erie, Pa., 16-21.
MADDEN and Fitzpatrick: Keith's, Boston.
MADISON and James: Orph., Birmingham, 16-21.
MAGLEYS, The: Keith's, Phila., 9-14; Keith's, Boston, 16-21.
MANNI and Roberts: Temple, Rochester; Royal, N.Y.C., 9-14.
MARCONI Brothers: Lyric, Richmond, 2-4; Colonial, Norfolk, 5-7.
MARESNA and Dotton Brothers: Keith's, Prov., 16-21.
MARIE, Daisy: Victoria, N.Y.C.; Grand, Syracuse, 16-21.
MARLO and Duffy: Maryland, Balto.; Orph., Montreal, 9-15; Dominion, Ottawa, 16-21.
MARTIN and Fabrini: Orph., B'klyn, 9-14; Colonial, N.Y.C., 16-21.
MARX Brothers Co.: Forsythe, Atlanta, 16-21.
MARSELLA'S Birds: Grand, Pittsburgh.
MATINEE Girls: Orph., Kansas City; Orph., Sioux City, 8-14.
MATTHEWS and Shayne: Temple, Detroit, 16-21.
MAXINE Brothers and Bobby: Orph., B'klyn.
MAYO and Tally: Shubert's, Utica, N. Y., 9-15; Keith's, Boston, 16-21.
McCONNELL and Simpson: Victoria, N.Y.C.
McCORMACK and Irving: Poli's, Scranton; Poli's, Hartford, 16-21.
McDERMOTT, Billy: Columbia, St. Louis; Maj., Milwaukee, 8-14; Temple, Detroit, 16-21.
McDEVITT, Kelly and Lucey: Forsythe, Atlanta; Victoria, Charleston, 9-11; Bijou, Savannah, 12-14; Colonial, Norfolk, 16-18; Lyric, Richmond, 19-21.
McGINN, Frances, Co.: Orph., Lincoln; Orph., Kansas City, 8-14.
McGOODS, Charles, Co.: Orph., Kansas City; Orph., Omaha, 8-14.
McINERNEY, Mr. and Mrs. Jack: Palace, Chgo., 8-14.
McKAY and Ardine: Orph., Sioux City; Orph., Minneapolis, 8-14.
McLEANS, Australian: Orph., Omaha; Orph., Kansas City, 8-14.
McLELLAN and Carson: Keith's, Cincl.; Shea's, Buffalo, 9-15; Shea's, Toronto, 16-21.
McMAHON-Diamond Co.: Prospect, B'klyn, 9-15.
McRAY and Cleaz: Orph., Des Moines.
MEEHAN'S Dogs: Orph., 'Frisco, 1-14.
MELODY Trio: Garrick, Wilmington, Del., 16-21.
MELVILLE and Higgins: Keith's, Wash., 9-14.
MENDELSOHN Four: Shubert's, Utica.
MERRETT, Bert: Orph., Seattle, 8-14.
MERRILL and Otto: Orph., Lincoln; Orph., Kansas City, 8-14.
METZETTIS, Five: Orph., Los Angeles, 1-14.
MEYAKO'S Trio: Maj., Chgo.; Keith's, Toledo, 9-15; Keith's, Columbus, 16-21.
MIDGETS, Singers: Victoria, N.Y.C., 9-15.
MILITARY Dancers, Six: Shubert's, Utica, N. Y., 9-14.
MILLER and Lyles: Orph., Omaha; Orph., Kansas City, 8-14.
MILLER and Vincent: Yosemite, Stockton, Cal., 4, 5; Orph., San Jose, 6, 7; Orph., Frisco, 8-21.
MILLER, Irene: Maryland, Balto., 16-21.
MILTON and De Long Sisters: Hipp., Cleveland; Orph., Montreal, 9-15; Dominion, Ottawa, 16-21.
MONROE, Chauncey, Co.: Temple, Rochester, 16-21.
MONTGOMERY, Marshall: Grand, Syracuse, 16-21.
MOORE and Littlefield: Orph., Oakland; Orph., Sacramento, 9, 10; Victory, Stockton, 11, 12; Yosemite, San Jose, 13, 14.
MOORE and Yates: Keith's, Prov.; Poli's, Hartford, 9-15; Poli's, Scranton, 16-21.
MORAN and Wiser: Temple, Hamilton; Columbia, Grand Rapids, 9-15; Keith's, Toledo, 16-21.
MORRIS, Elida: Orph., Seattle, 8-14.
MORRIS, Nina, Co.: Hipp., Cleveland, 9-15.
MORRISEY and Hackett: Dominion, Ottawa, 9-15; Orph., Montreal, 16-21.
MORTON, Al.: Keith's, Columbus; Keith's, Indianapolis, 9-15; Keith's, Cincl., 16-21.
MORTON, Paul, and Naomi Glass: Royal, N.Y.C.; Bushwick, B'klyn, 9-14; Prospect, B'klyn, 16-21.
MORTON, Sam and Kitty: Keith's, Louisville, 9-14.
MOSHER, Hayes and Mosher: Keith's, Toledo; Hipp., Cleveland, 9-15; Keith's, Columbus, 16-21.
MULANE, Frank: Prospect, B'klyn, 16-21.
MULLEN and Coogan: Palace, N.Y.C.; Bushwick, B'klyn, 9-15; Maryland, Balto., 16-21.
MULLER and Stanley: Prospect, B'klyn; Alhambra, N.Y.C., 9-15.
MURPHY and Nichols: Keith's, Cincl., 9-15; Keith's, Louisville, 16-21.
MURRAY, Marion, Co.: Dominion, Ottawa, Can.
MURRAY, May, and John Jarrott: Palace, N.Y.C.
NASH, Julia, Co.: Temple, Detroit, 9-14; Columbia, Grand Rapids, 16-21.
NATALIE and Ferrari: Orph., Sioux City; Orph., Omaha, 8-14.
NELSON and Nelson: Shubert's, Utica, N. Y., 9-15.
NELUSCO and Henry: Keith's, Toledo; Keith's, Indianapolis, 16-21.
NEPTUNE'S Garden: Grand, Pittsburgh, 9-15; Keith's, Cincl., 16-21.
NEWHOUSE, Snyder and Ward: Palace, Chgo.
NICHOLS, Nellie V.: Grand, Pittsburgh; Keith's, Columbus, 9-15; Keith's, Cincl., 16-21.
NONCROSS and Holdsworth: Victoria, N.Y.C.
NORTH, Frank, Co.: Yosemite, Stockton, Cal., 4, 5; Orph., San Jose, 6, 7; Orph., Oakland, 8-14.
OAKLAND Sisters: Maryland, Balto.; Colonial, Erie, Pa., 16-21.
OAKLAND, Will, Co.: Orph., Frisco, 8-14.
O'BRIEN-Havel Co.: Orph., Lincoln.
ODIVA and Seals: Orph., New Orleans.
O'DONNELL, C. H., Co.: Shubert's, Utica, N. Y., 9-15.
OLYMPIC Trio: Columbia, St. Louis, 8-14.
O'NEIL, Dee: Colonial, Erie, Pa., 9-14.
O'NEIL, Nance: Royal, N.Y.C., 16-21.
ORR and De Costa: Dominion, Ottawa, Can.
ORVILLE and Frank: Victoria, N.Y.C.
OTTO, Elisabeth: London, Can., 16-21.
PAKA, Toots, Co.: Victoria, N.Y.C., 16-21.
PALLENBERG'S Bears: Maj., Chgo.
PARILLO and Frabito: Keith's, Indianapolis; Colonial, Erie, Pa., 9-14; Victoria, N.Y.C., 16-21.
PATRICOLA, Angie: Keith's, Cincl.; Keith's, Toledo, 9-14.
PAULINE: Keith's, Toledo, 9-14.
PEDERSON Brothers: Temple, Rochester; Shea's, Buffalo, 9-15; Shea's, Toronto, 16-21.
PEKIN Mysteries: Keith's, Wash.; Maryland, Balto., 9-15; Orph., Birmingham, 16-21.
PELLETIER, Pierre: Orph., Sioux City, 8-14.
PEPPINO: Victoria, N.Y.C., 16-21.
PERKINOFF and Rose: Keith's, Columbus, 9-15.
PERRY, Albert, Co.: Orph., Memphis, 8-14.
PHILLIPS and White: Keith's, Columbus, 16-21.
PIATOV and Glaser: Orph., Seattle, 8-14.
PIERLOT and Scholfield: Victoria, Charleston, 9-12; Bijou, Savannah, 13-15; Orph., Birmingham, 16-21.
PIETRO: Forsythe, Atlanta; Bijou, Savannah, 9-11; Victoria, Charleston, 12-15; Lyric, Richmond, 16-18; Colonial, Norfolk, 19-21.
POLLOCK, Milton, Co.: Keith's, Indianapolis, 16-21.
PORTER and Sullivan: Keith's, Cincl., 9-15.
POTTS, Ernie, Co.: Orph., Denver, 8-14.
PRIMROSE Four: Keith's, Lowell, Mass., 9-15; Keith's, Prov., 16-21.
PRINCE, Arthur: Keith's, Prov.; Temple, Detroit, 9-15; Temple, Rochester, 16-21.
PRUITT, Bill: Palace, N.Y.C.
PUCK, Harry and Eva: Grand, Syracuse, 16-21.
RAJAH, Princess: Orph., Winnipeg.

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"I write all of Wal M. Wills' Material"
JAMES MADISON
AUTHOR FOR MANY HEADLINERS
1493 BROADWAY, NEW YORK

RAY, John and Emma: Orph., Omaha; Orph., Des Moines, 8-14.
RAYMOND and Rain: Orph., Tampa; Orph., Birmingham, 9-15; Lyric, Richmond, 16-18; Colonial, Norfolk, 19-21.
RAYMOND and Caverly: Hipp., Cleveland; Prospect, B'klyn, 9-15; Royal, N.Y.C., 16-21.
RAYMOND: Lyric, Richmond, 2-4; Colonial, Charleston, 5-8; Keith's, Prov., 16-21.
REBLA: Maj., Chgo.; Maj., Milwaukee, 8-14.
REDFORD and Winchester: Colonial, Erie; Hipp., Cleveland, 9-15; Keith's, Prov., 16-21.
"REDHEADS, The": Orph., Seattle; Orph., Portland, 8-14.
REISNER and Gores: Orph., Denver; Orph., Lincoln, 8-14.
REMPLE, R. and H., Co.: Keith's, Indianapolis; Keith's, Columbus, 9-15; Hipp., Cleveland, 16-21.
REYNOLDS and Donegan: Shea's, Toronto, 9-14; Keith's, Wash., 16-21.
RIANO, Rose: Poli's, Hartford, 9-15; Bushwick, B'klyn, 9-14.
RICARDO'S Horses: Victoria, N.Y.C., 16-21.
RICE and Cohen: Orph., Montreal; Dominion, Ottawa, 16-21.
RIGGS and Witchie: Orph., Monreal.
RIGOLETTO Brothers: Poli's, New Haven, 16-18; Palace, Springfield, 19-21.
RING, Blanche: Keith's, Phila.; Alhambra, N.Y.C., 9-15; Keith's, Prov., 16-21.
RITCHIE, Adele: Keith's, Phila.
ROACH and McCurdy: Keith's, Cincl., 16-21.
ROBBINS: Bushwick, B'klyn.
ROCHESTER, Claire: Alhambra, N.Y.C.; Grand, Syracuse, 9-15; Colonial, Erie, Pa., 16-21.
RODERS, Four: Keith's, Columbus; Keith's, Indianapolis, 9-15; Keith's, Toledo, 16-21.
ROGERS, Billy: Shea's, Toronto.
ROGERS, Will: Orph., Sioux City; Orph., Minneapolis, 8-14.
ROMEO, The Great: Columbia, St. Louis, 8-14.
ROONEY and Bent: Orph., Birmingham; Forsythe, Atlanta, 9-15.
ROSS, Eddie: Dominion, Ottawa; Orph., Montreal, 9-15; Temple, Hamilton, 16-21.
ROYE, Ruth: Bushwick, B'klyn; Orph., Harrisburg, 9-15; Royal, N.Y.C., 16-21.
RUEGGER, Elsa; Maj., Chgo.; Columbia, St. Louis, 8-14.
RYAN and Lee: Grand, Pittsburgh; Hipp., Cleveland, 9-15; Keith's, Toledo, 16-21.
RYAN and Tierney: Keith's, Wash.; Grand, Pittsburgh, 16-21.
SALES, Chick: Palace, Chgo.; Hipp., Cleveland, 9-15; Shubert's, Utica, N. Y., 16-21.
SALON Singers: Royal, N.Y.C., 16-21.
SALVAGGIS: Spreckles, San Diego; Orph., Salt Lake City, 8-14.
SAMUELS, Ray; Orph., Memphis; Orph., New Orleans, 8-14.
SANTLEY and Norton: Columbia St. Louis.
SCENES from Grand Opera: Keith's, Wash.; Grand, Syracuse, 9-14; Keith's, Phila., 16-21.
SCHAFFER, Sylvester: Keith's, Boston.
"SCHOOL Playground": Keith's, Toledo; Columbia, Grand Rapids, 9-15.
SCHWARZ Brothers; Orph., Memphis; Orph., New Orleans, 8-14.
SCOTT, Marie King: Orph., Tampa, Fla.
SEBASTIAN, Mr. and Mrs. C.: Palace, Chgo.
"SEMINARY Scandal": Victoria, Charleston, 16-18.
"SERGEANT Bagby": Keith's, Columbus, 9-14; Keith's, Indianapolis, 16-21.
SHANNON and Annis: Bushwick, B'klyn, 9-14.
SHERMAN, Dorothy, and Belles: Palace, Chgo., 8-14.
SHERMAN and De Forrest: Norfolk, 16-18; Lyric, Richmond, 19-21.
SHONE, Hermine, Co.: Spreckles, San Diego; Orph., Salt Lake City, 8-14.
SIDDONS, Taree: Colonial, Erie, Pa., 9-14.
SILVERS, Sidney: Colonial, N.Y.C.
SIMMONS, Fredericka: Yosemite, Stockton, Cal., 4, 5; Orph., San Jose, 6, 7; Spreckles, San Diego, 8-14.
SMITH, Tom and Dolly: Bijou, Savannah, 2-4; Victoria, Charleston, 5-8; Keith's, Phila., 16-21.
SOCIETY Buds: Keith's, Wash.; Keith's, Phila., 9-15.
SORMAN, Fred: Alhambra, N.Y.C.; Keith's, Phila., 9-15.
SPILLERS, Six Musical: Victoria, N.Y.C., 9-15.
SPINETTE Quintette: Orph., Minneapolis, 8-14.
STANLEY, Aileen: Orph., Omaha; Orph., St. Paul, 8-14.
STANLEY, Stan, Trio: Orph., Los Angeles; Spreckles, San Diego, 8-14.
STANLEYS, The: Hipp., Cleveland.
STEGER, Julius: Bushwick, B'klyn.
STEPP, Goodrich and King: Bushwick, B'klyn; Prospect, B'klyn, 16-21.
STEVENS and Falk: Orph., Tampa; Bijou, Savannah, 9-11; Victoria, Charleston, 12-15.
STEVENS, Edwin, Co.: Columbia, St. Louis, 8-14.
STEWART: Victoria, N.Y.C.
SULLY Family: Temple, Hamilton, Can.; Temple, Detroit, 9-14; Temple, Rochester, 16-21.
SURATT, Valeska, Co.: Palace, N.Y.C.
SWOR and Mack: Orph., 'Frisco, 1-14.
TANGO Chief: Keith's, Louisville.
TASKER, Ann: Orph., Seattle, 8-14.
TAYLOR, Sya., Co.: Temple, Detroit; Temple, Rochester, 9-15.
TELEPHONE Tangle: Columbia, St. Louis; Palace, Chgo., 8-14.
THOMPSON, Charles: Temple, Rochester; Keith's, Phila., 16-21.
THORNTON, James and Rosalie: Colonial, N.Y.C.; Victoria, N.Y.C., 9-15.
THORE Three Girls: Shubert's, Utica, N. Y., 9-15.
TONEY and Norman: Shubert's, Utica, N. Y., 9-15; Shea's, Buffalo, 16-21.
TOYO Troupe: Keith's, Louisville, 9-14; Keith's, Cincl., 16-21.
TRANSATLANTIC Trio: Orph., Des Moines; Orph., Minneapolis, 8-14.
TRAVILLA Brothers: Orph., Oakland, 8-14.
TREAT'S Seals: Shea's, Toronto, 9-15; Keith's, Prov., 16-21.
TREVITT'S Dogs: Orph., B'klyn, 9-14.
TROVATO: Orph., Seattle; Orph., Portland, 8-14.
TSUDA, Harry; Orph., Salt Lake City; Orph., Denver, 8-14.
TYPES, Three: Orph., Oakland, 7-14.
USHER, Claude and Fannie: Bushwick, B'klyn; Prospect, B'klyn, 9-14.
VADIE, Mlle. Marros: Columbia, St. Louis; Orph., Memphis, 8-14.
VALERIO Rose, Sextette: Orph., Omaha, 8-14.
VALLI, Muriel and Arthur: Grand, Syracuse; Star, Ithaca, 9-11; Stone, Binghamton, 12-14; Oneonta, 16-18; Opera House, Norwich, Conn., 19-21.
VAN and Schenck: Keith's, Phila.; Columbia, Grand Rapids, 9-15; Keith's, Toledo, 16-21.
VAN Charles and Fannie: Keith's, Prov., 9-15; Keith's, Phila., 16-21.
VAN HEUSEN, Martin: Orph., Sacramento, 9, 10; Victory, Stockton, 11, 12; Yosemite, San Jose, 13, 14.
VAN, Billy B., Co.: Orph., Minneapolis; Orph., Duluth, 8-14.
VAN BRUNT, Walter: Prospect, B'klyn, 9-15.
VANDERBILT and Clemons: Forsythe, Atlanta.
VANDERCOOKS: Hudson, Union Hill, N. J.
VANDINOFF and Louise: Royal, N.Y.C.; Grand, Syracuse, 9-15; Hipp., Cleveland, 16-21.
VAN HOVEN: Prospect, B'klyn; Keith's, Phila., 9-15; Maryland, Balto., 16-21.
VERNON, Hope: Alhambra, N.Y.C., 9-14.
VINTON, Ed. and Buster: Prospect, B'klyn, 16-21.
VIOLINSKY: Orph., Sioux City; Orph., Winnipeg, 8-14.
VOLUNTEERS, The: Orph., New Orleans; Orph., Birmingham, 9-15; Forsythe, Atlanta, 16-21.
VON TILZER and Nord: Keith's, Wash., 9-14; Maryland, Balto., 16-21.
WALDEMAR, Young and Jacobs: Orph., Salt Lake City; Orph., Denver, 8-14.
WALLENSTEIN and Freshy: Orph., Des Moines; Orph., Sioux City, 8-14.
WARD and Cullen: Orph., Seattle; Orph., Portland, 8-14.
WARD, Belle and Ward: Orph., Duluth; Orph., St. Paul, 8-14.
WARTENBURG Brothers: Hudson, Union Hill, 9-15.
WEBER and Capitola: Bushwick, B'klyn.
WEBER, Charles: Columbia, St. Louis; Orph., Memphis, 8-14.
WERNER, Amorae: Grand, Pittsburgh, 9-15; Keith's, Cincl., 16-21.
WESTMANS, The: Orph., Birmingham.
WESTON and Claire: Orph., Salt Lake City; Orph., Denver, 8-14.
WESTON and Leon: Temple, Hamilton; Temple, Detroit, 9-15; Temple, Rochester, 16-21.
WESTON, Willie, Co.: Orph., B'klyn; Keith's, Boston, 9-15.
WHEELER, Bert, Co.: Hudson, Union Hill, N. J., 9-14.
WHITE and Jason: Orph., Frisco.
WHITING, Gamble, and Sadie Burt: Orph., B'klyn.
WHITMAN, Frank: Alhambra, N.Y.C.
WILDE, Mr. and Mrs. G.: Keith's, Phila., 9-15.
WILEY and Ten Eyck: Keith's, Prov.
WILLIAMS and Wolfus: Orph., Winnipeg.
WILLIAMS, Thompson and Copeland; Columbia, Grand Rapids; Hipp., Cleveland, 16-21.
WILLIE Brothers: Grand, Pittsburgh; Keith's, Cincl., 9-15; Hipp., Cleveland, 16-21.
WILLS and Hassen: Keith's, Cincl.; Keith's, Louisville, 9-15; Keith's, Indianapolis, 16-21.
WILLS, Nat M.: Hudson, Union Hill; Orph., Harrisburg, 16-21.
WILSON, G. and A.: Bijou, Savannah, 9-11; Victoria, Charleston, 12-14; Orph., Jacksonville, 16-21.
WILSON, Frank: Orph., Kansas City; Orph., Des Moines, 8-14.
WILSON, Grace: Keith's, Columbus, 16-21.
WILSON, Jack and Belle: Maj., Milwaukee.
WINTER, Winona: Orph., Jacksonville; Tampa, Fla., 9-15.
WOOD, Britt: Keith's, Phila.
WOODMAN and Livingston: Orph., Winnipeg.
WOODS and Woods Trio: Keith's, Louisville; Colonial, Erie, Pa., 9-14.
WRIGHT, Cecilia: Temple, Detroit; Temple, Rochester, 9-15; Bushwick, B'klyn, 16-21.
WYNN, Rosaie; Royal, N.Y.C.; Bushwick, B'klyn, 9-15.
YORKE'S Canine Pupils: Columbia, St. Louis; Maj., Chgo., 8-14.
YORKA Mme., Co.: Orph., New Orleans.
YVETTE: Orph., Birmingham, 9-15; Forsythe, Atlanta, 16-21.
ZARRELL, Leo, Trio: Orph., Omaha.
ZERTHO'S Dogs: Maj., Milwaukee.

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

ANOTHER CHICAGO PLANT?

Rumored That Capitalists Plan Erection of Studio and Factory in Windy City

CHICAGO (*Special*).—Rumors are current here that we are to have another picture producing plant in Chicago, A. M. Gollos, president of the Photoplay Productions Releasing Company, and William F. Giles being mentioned as actively interested in the project.

Somewhere near Parkside Avenue is the site suggested, and it is said architects are already at work on the plans for the buildings. The first of the year it is expected to see the plant in the full process of producing.

One of the first accomplishments will probably be the finishing of the 50,000 feet of film taken in Bombasa, Arabia, and East Africa by the party consisting of Lady McKenzie and Captain Shelley, Paul Rainey's assistant, which Mr. Gollos, as one of the stockholders in the M. G. H. corporation, helped finance. The returning McKenzie party is expected in New York about Nov. 1, and the film fruits of their expedition will probably be ready for release the first of the new year.

TO RELEASE "CABIRIA"

Italia Masterpiece to Be Booked Now to Regular Motion Picture Theaters

"Cabiria," after meeting with record-breaking success in the best theaters of the largest cities in the country, will soon be offered to the regular motion picture theaters. Few features of recent years have profited by such widespread publicity as has been accorded "Cabiria."

Since July, starting at the worst season, fifteen companies, equipped with orchestras, choruses, musical directors, managers, advance agents, operators and complete stage decorations, have toured the country playing to capacity houses at prices ranging from 25 cents to $2. Six months on Broadday and still running is the New York record, five months in Chicago, nine weeks in San Francisco, six weeks in Philadelphia, two months in Atlantic City, are among the engagements of "Cabiria" recorded.

OFFICIAL WAR VIEWS

Firm Connected with Pathe Designated by German Authorities to Film War Scenes

Pathe Freres seem to be in line for some of the "best yet" war pictures with the designation of their foreign branch by the German Government as official photographers of war scenes and actual fighting to disprove the charges of atrocities

The New York *Sun* of Oct. 25 prints a communication from one of its foreign correspondents to the effect that the Express Film Company, a connection of Pathe Freres, has been commissioned by the German Government to take official pictures during the course of the war. Scenes of actual fighting, where possible, and the conduct of the military before and after fighting are to be recorded.

HEARST-SELIG WAR PICTURES

Timeliness is evident in the Hearst-Selig News Pictorial No. 71, in which the retreat of the Allied armies from Antwerp is shown. Cavalry, artillery and infantry are depicted in their hurried march over the fields and roads. The films also show the stand made by some Belgian infantry in a trench firing behind the fortifications of St. Nicolas.

Other sections show the volunteer corps in England preparing for the war, the corps being principally composed of sons of well-known Englishmen and also one corps made up of artists and prominent literary people, the latter to act as a home guard. Other views show the U. S. battleship *New York* plowing directly at the camera; a posed picture of Christabel Pankhurst; a mine fest in New York Harbor, and a yacht race at Grand Rapids.

NEXT COSMOS FEATURE

Mrs. Whiffen, the Grand Old Lady of the American stage, is featured in the next Cosmos release, "Hearts and Flowers," a five-part picture. Beulah Poynter is another stage star seen in this production. It is being marketed on State rights.

Finish the Photoplay and Win a Prize

THE MIRROR announces with this issue a new prize contest that is also something new in photoplay contests. In devising a contest we have sought to originate something, and at the same time secure a contest in which both "Photoplaywrights Real and Near" could compete on an equal footing, where ideas would count first and technique be a secondary matter. Here's the result:

Would you be willing to accept fifty dollars just for writing a few brief photoplay scenes, or ten dollars for supplying a photoplay title? There is too much of the "usual thing" in the endings of motion picture plays. The author takes you to an absorbing climax, your emotions run high, then he drops you flat, as he seeks the easiest way out. THE DRAMATIC MIRROR wishes to encourage versatility and originality. We think we will be performing an actual service to Filmland if we can stimulate effort on the part of photoplay authors, real and near, to put more thought and added originality into their photoplay titles, their climaxes, and endings. So here is the plan:

MARK SWAN started to write a strong one-reel photoplay. He has completed a little over two-thirds of the story, and there he stopped. There are three hundred feet yet to be written, and the story is at such a point that it will take considerable ingenuity to complete it. A title has not yet been chosen for the photoplay, either. To THE MIRROR reader who supplies the best completion of MR. SWAN'S story a prize of fifty dollars will be awarded. For the best title a prize of ten dollars is offered. Four consolation prizes of ten dollars each will be given to the authors of the endings next in merit to that of the winner. And best of all, the EDISON COMPANY will produce the completed photoplay, with full credit on the screen and in all advertising matter to THE MIRROR reader who supplied the ending. Here is the price of a full-reel photoplay merely for an ending, a guaranteed production by a company in the front rank of film producers, and publicity of unlimited value.

Next week's issue of THE MIRROR will contain the rules of the contest, the names of the judges, and all other details. The uncompleted scenario will appear the following week, issue published Nov. 18. Don't forget that date for the uncompleted photoplay will appear only once.

LEW FIELDS FOR SCREEN

World Film to Present Comedian in Adaptation of "Old Dutch"

Lew Fields, at present appearing in "The High Cost of Loving," has been engaged by the World Film Corporation to play in a screen version of "Old Dutch," one of the most successful of the plays he produced in the palmy days of the Broadway Theater. Mr. Fields will devote his time only when not on the stage to the screen. In support of him the World Film has also engaged Vivian Martin and George Hassel, both of whom are in the cast of "The High Cost of Loving."

Miss Martin recently made a successful film debut in "The Wishing Ring," which will be shown to the public Nov. 9. "Old Dutch" will mark Mr. Hassel's first appearance on the screen. His reputation as a character actor, however, is well established by his work with the Castle Square Stock company of Boston and the Parke Company of Pittsfield, where he appeared several seasons.

PRODUCE "LOVE ROUTE"

Famous Players to Stage Edward Peple Drama, with Marguerite Clark in Lead

The Famous Players' Film Company will shortly begin the production of "The Love Route," the comedy-drama of love and railroads, by Edward Peple, author of "The Spitfire" and the recent success, "A Pair of Sixes." The film version of this noted modern romance will be produced in the West with Marguerite Clark, the dainty star of "Wildflower," who left last week for Los Angeles, to appear in a forthcoming production for the Jesse L. Lasky Feature Photoplay Company, to which company the Famous Players loaned the services of their star for a limited time.

Marguerite Clark will have numerous and unequalled opportunities in "The Love Route" for the display of her captivating powers as the pretty and self-willed little Allene, Western girl and ranch-owner, who determines to keep her railroad off her ranch, and winning the victory, generously gives it to the man she has defeated, and whom she has learned to love.

Allan Dwan, of the producing staff of the Famous Players, will leave this week for the Coast, where he will join Marguerite Clark and begin work on the production.

NEW ECLECTIC MANAGER

Edward Auger Appointed Manager of Branches of Eclectic Film Company

The Eclectic Film Company announces the appointment of Edward Auger as manager of its branches, as a promotion from inspector of branches, which position he held until his present promotion. Mr. Auger succeeds Arthur Kane, who resigns to undertake new work to be announced later.

Mr. Auger, who hails from Dorchester, Mass., originally, became interested in the film business about ten years ago as an exhibitor, and from that went into the exchange end of the game as general manager of the Quimoscope Film Exchange in Montreal. An engagement with the Kinetograph Company of Canada found him touring the length and breadth of Canada. As manager of the General Film Company's St. Louis branch he remained in "Licensed" employ until his resignation to go with the Eclectic Company as inspector.

KINETOPHOTE FEATURES

Company Announces Releases for Month of November

The first of the two releases produced by Kinetophote and announced for release during November is "The Coming Power," a story of political intrigue, produced by Edward Mackay. Among the players are Lionel Adams, Edith Luckett, Anna Rose, and William Crimmins. Mr. Adams is now playing in "Kick In" and Miss Luckett is leading woman with Chauncey Olcott.

"The Spirit of the Poppy," another Kinetophote feature, is also released this month, with Edward Mackay and Edith Luckett in the leading roles. Lionel Barrymore will be seen in the leading part of "The Span of Life," which will be released soon. In addition to these American-made pictures, Kinetophote is also releasing Ambrosio features with success.

MARK-SPIEGEL WEDDING

A wedding ceremony within film circles will be solemnized on Nov. 15, when Miss Annette Mark, daughter of Mitchel H. Mark, president of the Mark Strand Theater Company, owners of the Strand Theater, New York, will be married to Max Spiegel, the secretary of that corporation.

NORTHWEST PICTURE PLANT

J. C. Graham Looks Over Possible Sites Around Spokane, Wash.

SPOKANE, WASH. (*Special*).—To investigate a plan for establishing a motion picture manufacturing plant close to Spokane, R. G. Graham, general manager of the Universal Film Company, of New York, and G. A. Metager, manager of the Film Supply Company, of Portland, spent Thursday in Spokane. In company with G. A. Hager, manager of the local branch of the Film Supply Company, they visited several prospective sites.

"The vicinity of Liberty Lake, sixteen miles east of Spokane, seemed to appeal most strongly to Mr. Graham," said Mr. Hager. "There is a variety of scenery there, and he appeared very anxious to find a location that would supply something new in the way of backgrounds. The prettiness of the city also seemed to please him. He and Mr. Metager left for Portland last night, however, without announcing what they had decided to do."

Mr. Graham's visit to the Northwest is, in part, to work out a plan for taking over a number of independent film exchanges now handling the Universal output.

W. E. McCann.

ZUKOR CO. GETS "ZAZA"

Pauline Frederick to Star in Film Production of Mrs. Carter's Success

Directly following the announcements that the Famous Players Film Company had secured two such celebrated dramatic successes as "David Harum" and "The Old Homestead," comes an authoritative statement from that company that it has now obtained the film rights to the great emotional drama, "Zaza." This world-famous stage triumph was the starring vehicle of the noted French actress, Madame Rejane, and our own American stage celebrity, Mrs. Leslie Carter.

In the film version of this great dramatic triumph, the Famous Players will star Pauline Frederick, who has won unusual distinction in the current success, "Innocent," and who has already completed engagements in two forthcoming Famous Players productions, "Sold," and "The Eternal City," the first of which will be released during the next two months. As contained in a recent announcement, Miss Frederick is under exclusive contract with the Famous Players Film Company for a series of film characterizations.

This production will be the first release of the Famous Players Film Company in affiliation with Charles Frohman.

WALLINGFORD ON SCREEN

George Randolph Chester Creation to Be Presented by Colonial M. P. Corp.

George Randolph Chester's popular characters are to be seen on the screen soon in a series of two-reel features presented by the Colonial Motion Picture Corporation. That the Colonial organization has turned from the production of long features such as "The Seats of the Mighty" to the shorter pictures gives an interesting light on the present market conditions.

Under Director F. A. Colgan, the first of these "Get-Rich-Quick" adventures has been completed. Mr. Chester, who has prepared the scenarios, has specialized the original Wallingford himself and the leading partner, "Blackie" Daw, promises to reproduce the other characters with interesting instalments. The humorous element—not the slap-stick brand—has been featured throughout the plot and it is expected that the actions and especially the written inserts which Mr. Chester has prepared will appeal to the public.

JOYCE PORTRAITS AID PICTURES

The fact that the oil paintings of Alice Joyce which the Kalem Company is selling to exhibitors help the showing of pictures in which she appears is proven by the many letters which the company continues to receive from pleased exhibitors.

The portraits which are done in oils at some expense show the popular Kalem star in a $3,000 gown designed by "Lucile," and wearing a million dollar's worth of jewels.

COMMENT AND SUGGESTION

PHOTOPLAY THEMES

"THE theme of a picture should not damn it, but only the manner of its production," says a trade journal contemporary. Braving a possible accusation that we are "seeking to restrict the motion picture," and the contempt of a few ultra-artistic souls, we are going to inquire a little deeper into our friend's dogmatic assertion.

We admit that the theme of a picture is not always sufficient cause for condemnation. Likewise, there are any number of themes which we feel certain would arouse the ire of some censor boards, while we feel equally convinced that they could be presented in a manner that would cause us to approve the picture. But there are themes in plenty whose very nature condemns, and *should* condemn, them for picture poses.

You see, it is not alone a question of whether your theme is good or bad. The white-slave pictures did not have an evil theme; in fact, the average presentation aims at producing an effect for the forces of right. There is the point of whether your theme is ugly and disagreeable or whether it is acceptable. Truth is always disagreeable, you say. True, but we are not Heaven-sent dispensers of truth. We have no license to ram it down the throats of John Jones, Mrs. John Jones, and little Johnny Jones. We can do our share of teaching, certainly; but we must not wander too far ahead of the John Joneses, for in the end they are our masters.

Too many who worship at the shrine of Art believe that the only motive in the minds of those who advise moderation is one prompted by prudery. They forget that respect due the opinions of our neighbors, the consideration due the desires of the majority. They are those who seem to believe in an aristocracy of Art. Our contemporary quotes FLAUBERT, SHAKESPEARE, and other writers, who occasionally touched themes that are outside the pale; and he would seem to believe that because these works are monuments of literature his point is clinched. We feel the opposite to be true. Even though these passages are models of literary effort, "the manner of production," beyond improvement, we do not think that our contemporary would place them in the hands of every patron of the motion-picture theater.

STAGE PLUS SCREEN

IN "Life," presented at the Manhattan Opera House last week, New York received its first glimpse of a play in which a serious effort was made to combine the motion picture and stage. The action of seven scenes in the WILLIAM A. BRADY melodrama is told by means of the screen. "The Battle Cry," opening later, makes use of the same expedient, and several other managers have promised us still further examples of the combination. The present is probably as satisfactory an opportunity as any, therefore to make a deeper study of the possibilities for permanence in the new scheme.

As one swallow does not make a Summer, so, of course, one example cannot be made the basis of a definite decision as to the success of an experiment. But there are certain facts evident after viewing "Life" that one may well expect to find present in all attempts to link screen and stage. The first feeling after "Life's" final curtain has fallen is that the producer only adopted the motion picture because it offered an opportunity to keep an audience interested while an especially elaborate stage set was being changed. The screen, therefore, played second fiddle. And here you have a fact that will remain true in all future attempts. Screen and stage cannot combine and finish with honors equal. One must bow to the other, one or the other will always seem out of place.

"Life," for example, has three scenes that offer unusual opportunities to show the motion picture in one of its best phases—representing action on a broad scale. There is a race between rival crews, an escape by automobile from prison, with the car of the pursuers ramming a tree, and a fight between outlaws and miners on a Mexican desert. The screen could have presented these scenes with forceful realism. But then you would ask the stage producer to stow his ambition aside, and confine himself to narrow interiors. This isn't likely, so all the resource of stage-craft are turned to showing these pictures right on the stage, and, though the artificiality is clearly apparent, the effect "gets over." Thus, it is the camera man, instead, who is confined to the uninteresting, almost unnecessary passages. It will ever be thus. The play depending on forceful or witty dialogue, and brilliant characterization has no need for the motion picture. The drama or comedy of action will not loan its thunder to the screen. The novelty of the combination will always be the sole excuse for linking screen and stage.

AN exception can be made, of course, in such cases as would allow the pictures to show the early history of the characters making way at a certain point to the stage where the speaking characters could carry the action to the conclusion. Here the comparative independence of the two forms would allow both to achieve some measure of strength.

SCENARIO PRICES—PRO AND CON

A DIRECTOR boasting years of experience in the screen fold was speaking. "These are the truest words I've read in some time," he said, reading the letter from a photoplay author, which we published on this page recently. "The blame for the poor stories lies right at the door of the manufacturers themselves. They want good stories, sure enough; but with the prices the majority are paying, how on earth do they expect to invite the efforts of writers capable of producing worth-while work? Is it any wonder that authors of ability limit their market to the few companies willing to pay the price?"

Two days pass. We have the opportunity of a long talk with the active head of one of the country's largest producing plants. By virtue of his company's organization he is responsible for the stories produced and the prices paid for them. "Aha!" we say, "here is a chance to get another angle on the photoplay-story question." It might be explained, in passing, that the company concerned is not one of those paying minimum prices.

Gradually we bring the subject round to the desired point. Then we discover that we have struck a hidden mine. There is something resembling a small explosion.

"Oh, Lord!" he says. "I've talked and talked on that subject since the pictures first reached the point where we decided that it was necessary to buy stories. Authors complained at the start; they are complaining yet; and they will be complaining until they wake up to the fact that, while the writing of stories and their production is an art, the buying and selling of photoplays is, nevertheless, a business. That's the kernel of the entire matter—*business*. I am paying quite a few authors a hundred dollars a reel for their stories. I am paying a good deal less for other stories that are probably just as meritorious. It isn't purely a matter of the money involved, because I will freely admit that the expenditure of a few dollars more on a story is only a minor point in the entire cost of production. But wouldn't I be a poor business man to pay a hundred dollars a reel for every story that I accepted? An author sends his work to me entirely unsolicited. Must I seek the highest price to pay him? Certainly, it would be equally poor business to seek the minimum scale, for that would turn him away from your doors in the future—but there is a medium.

"The average author may put considerable thought in writing his photoplay; but he puts little into its sale. Unheralded, he sends his stories here and there with no price asked, and then complains because the amount given is not as high as he thinks it should be. If he were selling any article of merchandise, he wouldn't think of going about it that way. He would choose his market carefully, and then establish permanent connections with the market that paid him the most satisfactory price. Let the photoplay author who thinks he has work above the ordinary to offer first; pick the company that he is suited to. If he is a man of known ability, let him make his connections first, assuring himself a certain price for all the work accepted. If he is unknown, he must send his stories to that company until he has lifted his name from the rut of the many manuscripts that pile into a company every day. Then, his position established, let him seek a permanent working arrangement. He'll find it easy enough. But the author must first learn his own importance, and insist on it."

FLORA FINCH AND HUGHIE MACK.
In a Two-Reel Vitagraph, "Mary Jane Entertains," Released Nov. 21.

STUDIO GOSSIP

ENTIRELY FORGETTING that he was driving a machine, Charles Brabin, Edison's camera-eye director, nearly grazed a standing trolley car, and was promptly handed a summons. His eyes at the time happened to be feasting on an exquisite location for a coming production, and he noticed not the car nor the new ordinance which requires a leeway of eight feet.

APPLE DAY in California found Earl Williams, Vitagraph favorite, the recipient of a choice selection of that fruit, Mr. Williams being a native son from Sacramento. He distributed the apples so that each member of his company should have one of each kind.

LITTLE AUDREY BERRY, one of the youngest of the Vitagraph players, celebrated her eighth birthday the other day. Her friends arranged a party, while a fairy god-father sent her a very nice check as birthday remembrance.

ROSE TAPLEY, Vitagraph lead, writes poetry in her spare moments. She says it is not poetry, but merely the outcome of her natural inclination to tell stories in rhyme. We are promised a complete volume from Miss Tapley's pen very shortly.

A TYPOGRAPHICAL ERROR in the review of "The Old Fogey," a three-reel Eclectic, gave Sam Colt's name as Sam Cort, in commenting on that player's excellent performance.

IRVING CUMMINGS has joined the B. A. Rolfe Company ranks.

CARYL B. FLEMING, playing juvenile leads with the Pierrot Film Company, was badly injured in an automobile accident which occurred while he was returning with the company from Tappan, N. Y.

"FAILURE VERSUS SUCCESS" is the title of a feature on which Edwin August, managing producer of the Raco Films, Inc., is now busily engaged. Mr. August plays a dual role in the production, which is in twenty-two episodes and two hundred and ten scenes.

ALFRED VOSBURGH is playing with the Edison Company in their annual Red Cross picture, staged in conjunction with the National Society for the Prevention of Tuberculosis.

ELSIE MCLEOD is seen in "Who Goes There?" the Edison feature, one of the last roles she played before leaving that company.

HOBART BOSWORTH AND ADELE FARRINGTON.
"The Country Mouse" and Her Spouse in Bosworth's Latest Release.

"MALIBU" THE LATEST

New Coast Company Promises Some Big Surprises—Lasky Forces Double Energy—Henderson Joins Universal

LOS ANGELES (*Special*).—The ranks of the Los Angeles motion picture colony have had another addition in the Malibu Motion Picture Company, which has announced that it will soon begin the erection of a complete plant. While the name suggests that of an ancient Indian tribe of the Pacific Coast, nothing of an Indian or Western nature is planned in the firm's products. Single and double comedies and dramas, with an occasional feature of four reels, will be the policy. A strong aggregation of Los Angeles business men is back of the company, Roger M. Andrews being president, W. Irving Turck second vice-president and treasurer, Carl E. Rosenburg secretary, and John E. Brada general manager. The company promises some noted stars and high-class directors. The editorial policy is notable for the fact that the company has negotiated with veteran scenario writers direct for the best they can produce, with good prices guaranteed upon acceptance. A well-known manager of a local Broadway theater, who has the personal acquaintance of thousands of exhibitors, is one of the corporation officers. The company will soon make a general announcement in THE MIRROR.

"Back again ready to double our output," said the vigorous Jesse Lasky as he stepped from the train, followed by the grinning Dustin Farnum and Marguerite Clark. Mr. Lasky was out about three months ago, but war times and a hurry-up dispatch from the Eastern office sent him scurrying back home before he had time to carry out many new plans at the studio in Hollywood. His return was followed closely by the arrival of Edith Taliaferro, Director Frederick Thompson, and a cameraman. The Lasky Company now will proceed to turn out features and stories through the activities of four companies. Manager DeMille is stepping some these days.

One of the interesting announcements of the season is the fact that the Gish girls are to be seen together throughout a production called "The Sisters." This will be the first time that Lillian and Dorothy have worked together in a regular Mutual release. Director Christie Cabanne is putting on the story.

Lucius Henderson, the widely known director, has been engaged by the Universal and is putting on pictures at the big U. studio here. Mr. Henderson, who came here and organized the Thanhouser forces about two years ago, is another convert who refuses to leave sunny California.

Henry McRae, director of the "101" Bison Company, will take a week's vacation soon, accompanied by Frank Lloyd. McRae's injured leg demands this retirement from activity.

William S. Hart, originator of "Cash Hawkins," in "The Squaw Man," reached Inceville a few days ago and is working as actor-director under a contract with Thomas Ince. It is announced that his association here will be permanent.

While Al. E. Christie, producer of Nestor films, is in New York delighting the ladies, Comedian Eddie Lyons is directing the company. With the resourceful but pestiferous Lee Moran sticking around, our sympathies all are with Lyons.

The Oz Film Company has completed "The Last Egyptian," an adaptation of L. Frank Baum's novel of the same title. Director Donald McDonald was featured in the role of "Kara."

Some one is boosting Henry Otto as a vocalist. As Henry has to keep an American company going at the Santa Barbara studio, it is patent that this clever director gets all the vocal exercise he cares for without a concert addition.

Fay Tincher's blue-blooded terrier has such a habit of stealing hats that Anita Loos has written a comedy around the act. Eddie Dillon, of the Komic Company, is putting it on.

Ralph Lewis's feet are causing much speculation. He is not from Chicago, nevertheless his pedal extremities are wonders—in another way. While playing a Reliance thriller, Ralph slipped and a loaded auto truck crushed over his foot. Instead of a hospital call, Lewis spoke a few fervid words as he hopped around and then proceeded with his act. The foot merely was bruised.

Here is news: Arthur Mackley is doing a domestic, heart-interest story without a sheriff's badge or a gun crack in it.

Ford Sterling is back from a flying visit to New York. The founder of the Sterling comedy company is at work again at the old stand.

Tom Ince may lose some of George Beban's services through an accident, but he isn't going to lose all the money he puts into the interrupted feature thereof. He has insured Beban for $25,000 as a precaution against pecuniary loss. Two weeks ago George fell from an auto in front of a street car. If the veteran actor acquires this stunt as a habit, the insurance company is going to pay—not Ince.

Mrs. Charles Clary, mother of Charles Clary, the Selig actor, was guest of honor at a celebration of her anniversary a few days ago. Mr. Clary presented his mother with a beautiful silver service.

Richard Willis has written a five-reel adaptation of "An Unfinished Story," for Carlyle Blackwell. The title is "The Last Chapter." Mr. Blackwell and Ruth Hartman will appear in this Richard Harding Davis story.

When "Shorty" Hamilton, of the N. Y. M. P. Company, married, he evidently aroused jealousy in the tender breast of Lewis "Bull" Durham, who now has gone and done likewise. Miss Edith Carman Smithman was the bride's maiden name. The couple have a pretty bungalow at the beach.

Inceville is extending its condolences to Alfred Brandt, superintendent of the Ince factory. Mrs. Brandt passed away last week, after a brief illness.

Frank Lloyd is to be given a post as director of a new Universal company soon. He made very good at the work of producing with Otis Turner's special feature company, while the veteran was in the East. "Dad" Turner also is back at work, grinding 'em out.

William Worthington, of the Turner Company, is the father of a fine big boy.

Manager Isadore Bernstein, of the Universal, has been elected an honorary member of the Hollywood Board of Trade in recognition of his efforts for the welfare of that borough.

Two more single-reel animal stories, for regular release through the General Film, have been completed at the Selig Jungle-Zoo. Four more stories of similar character are ready for production.

George Melford and his Kalem publicity men are among the silent.

W. E. WING.

Selig

Always in the Lead with Latest Authentic European War News

Hearst-Selig News Pictorial

FIRST IN WAR—FIRST IN PEACE—FIRST IN POPULARITY

Pictures of World-Wide Events Released Each Monday and Thursday

ORDER FROM YOUR EXCHANGE *TWICE-A-WEEK SERVICE*

An army of clever, intrepid, capable camera-men in all parts of the world photographing the vital news of the day for the HEARST-SELIG NEWS PICTORIAL. Best pictures obtainable.

Selig Current Releases for Week of November 16-21

IF I WERE YOUNG AGAIN

Released Monday, November 16—Two Reels

An unusually attractive and unique two-reel picture from the pen of Gilson Willets. It is a weird, psychological tale of an aged scientist who renewed his youth with the aid of a potion which he found in the wrappings of an Egyptian mummy. An exceptionally interesting photoplay, admirably produced and portrayed.

Released Monday, Nov. 16.

Hearst-Selig News Pictorial
No. 75
One Reel.

Ahead of all competitors with latest, authentic European war news and pictures of world-wide events.

Released Tuesday, Nov. 17.

THE SHERIFF'S REWARD
One Reel.

A dashing, vivid, Selig cowboy drama, written and produced by TOM MIX, whose feats of horsemanship are distinctive as usual. He defeats the cattle rustlers and wins the girl, of course.

Released Wednesday, Nov. 18.

THE BROKEN "X"
One Reel.

Another Selig "Blue Flame" detective drama. Featuring STELLA RAEETO and GUY OLIVER. J. A. LACY wrote it and EDW. J. LE SAINT produced it.

Released Thursday, Nov. 19.

Hearst-Selig News Pictorial
No. 76
One Reel.

Furnishing exhibitors with results of the work of an army of clever, intrepid and capable cameramen in all parts of the world. Latest and best European war pictures. First showing in America.

Released Friday, Nov. 20.

THE MYSTERIOUS BLACK BOX
One Reel.

A rollicking, laughable Selig farce-comedy, written by WM. E. WING. JOHN LANCASTER, LYLLIAN BROWN LEIGHTON, BLAIR GORRESON and SID SMITH are exceptionally entertaining in this enjoyable comedy.

Released Saturday, Nov. 21.

HER SACRIFICE
One Reel.

A Selig drama, featuring KATHLYN WILLIAMS, WHEELER OAKMAN and CHARLES CLARY. It is an intensely interesting picture, telling the story of what love proved a woman. Written and produced by COLIN CAMPBELL.

Special: THE STORY OF THE BLOOD-RED ROSE in THREE REELS

A SELIG MEDIEVAL DRAMA. Written by JAMES OLIVER CURWOOD.

RELEASED WEDNESDAY NOVEMBER 11

A tale of white magic, featuring KATHLYN WILLIAMS, WHEELER OAKMAN and CHARLES CLARY. An exceptionally interesting and enchanting drama—the poetry of picture-play making.

All Selig releases through GENERAL FILM CO.

Brilliant 4-color Selig Posters ready for shipment on all releases. Order from your Exchange, or from this office.

THE SELIG POLYSCOPE COMPANY
Executive Offices, 20 East Randolph St., Chicago, Ill.

Selig

GILES R. WARREN

Producer, **"Your Girl and Mine,"** the eight reel feature made for the National American Woman Suffrage Association.

SELIG POLYSCOPE CO. CHICAGO

JOHN E. INCE

CREATOR OF LUBIN INCEOGRAPHS

INCE'O'GRAPH: *noun;* A drama of silence that speaks. —*Standard Dictionary*

Examples: "IN OLD VIRGINIA;" HIS "BROTHER BILL;" TWIN BROTHER'S VARIANT

WILLIAM F. HADDOCK

Holland Film Co. Boston

Sayings of "Silent Bill"

"If you feel badly don't get drunk. You'll feel worse in the morning."

GEO. A. LESSEY

Directing KING BAGGOT

UNIVERSAL FILMS IMP BRAND

LUBIN HAS WAR VIEWS

Exclusive Pictures, Taken Under Dangerous Circumstances, Ready for Release

The first batch of war pictures taken by Siegmund Lubin's six expert photographers at the theater of hostilities are now ready for release.

The pictures, taken very often under the most difficult circumstances, and often at great danger to the operators, are devoted especially to the gallant defense of Alost by the Belgians. The strife over that town and its shelling by the Germans is shown in vivid detail. The working of the artillery and the capture of an armored motor car, the near-by bursting of shells, the firing from behind trenches or hastily erected barricades are included.

The films also show the burial of a German private, the coffin being borne by British soldiers. The cathedral at Rheims, ruined by the gun fire, and many other scenes showing the destruction wrought to bridges and towns captured by the enemy are clearly presented.

BOOK SUFFRAGE FILM

World Film Corporation to Release "Your Girl and Mine"

"Your Girl and Mine," the suffrage picture produced at the Selig studios by Giles Warren, will be released through the World Film Corporation in the near future. The propaganda film was recently shown in Chicago and would seem to have been favorably received.

Gilson Willett wrote the scenario for "Your Girl and Mine," with Dr. Anna Howard Shaw supplying the suffrage arguments. Olive Wyndham plays the leading role, with Katherin Kaelred in a prominent part. Sydney Booth and John Charles take the principal male roles.

The production was financed by Mrs. Medill McCormick and William N. Selig, of the Selig Polyscope Company, the proceeds going to the National American Women's Suffrage Association.

PETROVA ON SCREEN

Noted Tragedienne Engaged by Popular Players to Star in "The Tigress"

Popular Plays and Players, Inc., announces that its December release will be "The Tigress," with Madame Olga Petrova appearing in the leading role. Madame Petrova is at present touring the country in "Panthea."

"The Tigress" is from the pen of Ramsay Morris, who will also be remembered as the author of "The Ninety and Nine." "The Tigress" is announced for December release.

NOVELIZED FILM POPULAR

Besides doing an excellent piece of work from a literary standpoint, Emmett Campbell Hall demonstrated a clear business insight when he conceived the idea of a novelized version of his Lubin serial, "The Beloved Adventurer," the complete story to be published in book form coincidentally with the release of the first installment of the serial. With full confidence in a large demand for the book, an enormous first edition was printed by the Lubin Company; but within a few weeks it was obvious that the supply of books would be inadequate, and a second edition was at once ordered. It is a high testimonial to the intrinsic merit of the book that the great bulk of sales has been on repeat orders, small trial orders having been quickly followed by telegraphic demands for heavy shipments, as exhibitors grasped the fact that they had been given a splendid advertising opportunity, as well as a chance for considerable direct profit.

Mr. Hall has already been approached by several large book publishing houses with flattering offers for any novels he may write in future; but these have all been declined, his intention being to continue to devote himself exclusively to photo-playwriting.

VITAGRAPH MAKES DENIAL

The Vitagraph Company wishes to make an emphatic denial of a statement attributed to Dr. Carman, husband of the leading figure in a Long Island murder trial, that his wife had been offered a proposition by the Vitagraph Company to pose in a six-reel feature introducing the murder scene. A New York daily printed the story recently. The statement of the Brooklyn company continues: "The Vitagraph Company wishes to state that it has never made any such proposition to anyone, and states most emphatically that it does not believe in such portrayals and never has or never will desecrate the art of motion pictures to the level of morbid sensationalism."

COMING AMERICAN RELEASES

"A Slice of Life," a two-part American drama soon to be released, features George Field in the part of a young doctor, although Mr. Field declares that he can take the part of a villain with greater facility.

Vivian Rich assumes the role of a jockey in "Redbird Wins," a two-reel drama, which is to be shown first Nov. 16. In the picture Miss Rich is able to demonstrate her equestrian ability in the race track scenes, where she takes the part of the jockey on the winning horse.

George Field is taking the role of the rejuvenated grandpa in "Old Enough to be Her Grandpa," a comedy for booking on Nov. 20.

WITH THE FILM MEN

White, N. Y.

MILTON HOFFMAN.

Stanley Twist Seriously Ill

Stanley Twist is in the Flower Hospital suffering from a complete nervous breakdown caused by worry and overwork. His condition is so serious that his sister has been sent for to take him to his home in California, where it is hoped the change of climate and the nursing of his mother may restore him to health. Mr. Twist has had charge of the special feature department of Universal and has been working day and night for several weeks perfecting, with the aid of Ernest Shipman, a new plan for marketing feature films. His doctor had ordered him to take a rest, but "Stan" would not leave the helm until all his plans were perfected.

Frank Marion, the M in the Kalem Company, left last Thursday for Florida, where he will spend the Winter.

Joseph Brandt, we must give him his full name now, for he is still holding down the big desk, has just returned from a flying trip to Chicago.

The Purchasing Exhibitor

Scene, the lobby of an up-to-date M. P. theater, any old time, any old place.

Patron—"Are you a purchasing exhibitor, sir?"

Owner—"No, my equipment, about $15,000 worth, was given to me, and, as it wears out, I expect some one to renew it for me—in fact I am number seven thousand and one, but I may be a subscriber later, then I shall be a purchasing exhibitor."

Bill Steiner left Monday for a trip through the West and South to look over the branch offices handling "After the Ball," and to establish new offices in open territory. Reports from all over the country show record-breaking business.

Carl H. Pierce, of Bosworth, Inc., who has been in New York several weeks, left for a Western trip Saturday.

Two motion-picture companies took advantage of the advertising possibilities of New York's Tercentenary, the *Pathe Daily News* and the Strand Theater, both of which had automobiles in the parade.

Flute Music

The windows of our offices overlook the Vitagraph Theater, and it furnishes the staff considerable amusement to watch the new releases go up in the big electric letters on its façade. Last week furnished more than the usual amount of fun, for the sign read: "The Fates and Flora Four Flush." If you don't believe it is fun, try to say it rapidly several times.

Charles Lewis, who has virtually grown up in the film business, has been engaged to manage the New York exchange of the K. C. Booking Company. Mr. Lewis is well known in local film circles through his association with the Universal and with the Jungle Film Company.

Milton H. Hoffman, whose picture heads this column, was for some time advertising manager for the World Film Corporation—in fact he started with them when the company was first formed. What his official title is now nobody seems to know, but most of his time is spent in consultation with the big people of the company and his pay envelope is plethoric, to put it mildly. "Milt" is an old showman and has been through all stages from call boy to manager, which experience makes him invaluable in his association with the theatrical magnates in the World Film Company.

I am not naturally diffident, but every time I have occasion to enter the offices of Paramount Features, I involuntarily reach up to see if my tie is straight and try to think up something to say, for the office staff is made up entirely of women—no man to whom you can say, "Come out and have a drink" when your argument is exhausted. But you must give them credit for splendid work. Under the capable leadership of Mrs. Johnson, things run along with machine-like precision; and some of the best advertising copy in the trade—Mrs. Johnson is responsible for it—is turned out every week. F. J. B.

FIRST PAULINE FREDERICK FILM

The Famous Players' Film Company has secured an exclusive contract with Pauline Frederick, who is to appear in a series of film productions for that company. The first of the Pauline Frederick characterizations will be in a film version of Henri Bernstein's drama, "Sold," in which Miss Frederick is to star.

DISTRIBUTORS FOR K. C. IN TEXAS

The K. C. Booking Company, Incorporated, handling the entire output of the Kinetophote Corporation, signed contracts this week with C. R. Scott, of the Dallas Film Company, of Texas, to take the Kinetophote releases for Texas, Oklahoma, Louisiana and Arkansas.

WHEN LASKY HIRED A CIRCUS.

For Scenes in "The Circus Man," Featuring Theodore Roberts.

LIFE PHOTO WITH ALCO

Booth Tarkington's "Springtime," with Florence Nash, Initial Release

The Life Photo Film Corporation, which up to the present has been selling its features through States' rights and making Canadian bookings through its own agencies, has now joined the programme of the Alco Film Corporation.

The new producing ally of the Alco, which has to its credit "Northern Lights," "The Greyhound," "The Banker's Daughter" and "Captain Swift" is at present at work on future releases, the first of which will be Booth Tarkington's "Springtime," with Florence Nash in the leading role. Others in contemplation are William Gillette's success, "Secret Service," and "The Great John Ganton."

The production of "Springtime" will take place in the localities treated by the play, in New Orleans and other Louisiana sections. Life Photo also announces the securing of an option on "The Passing of the Third Floor Back," by Jerome K. Jerome, together with the possible services of Forbes-Robertson.

WILLIAM KESSEL DIES

Film Pioneer and Brother of Adam and Charles Kessel Passes Away Suddenly

William Kessel, a pioneer film man and brother of Adam and Charles Kessel, of the New York Motion Picture Corporation, died suddenly Friday, 10 A.M., at his home, 179 Decatur Street, Brooklyn, N. Y.

Mr. Kessel was very well known in the manufacturing end of the film industry, at different times being a manufacturer, State rights buyer, exchange manager, exhibitor, and in fact he has been everything in the motion picture business but a director, and at the time of his death was doing confidential work for the New York Motion Picture Corporation.

It was the late Mr. William Kessel's report on European affairs which guided the New York Motion Picture Corporation in its foreign policies, Mr. Kessel having only returned from Europe recently, after an extended tour.

This is the second of the Kessel brothers to die in the past six months.

COMING ITALA SERIES

Maciste, Hero of "Cabiria" and Tigris, to Be Featured in Many Pictures

Harry R. Raver announces two big forthcoming Itala series that will feature two of the best-known characters on the screen. Maciste, the giant who usurped most of the admiration of those who witnessed "Cabiria," is to have a series all to himself, scenarios having been written that will admirably display his prodigious strength.

Tigris, the super-criminal, will be the principal point of interest in the other of the Itala series, work on which has been proceeding for almost a year. It is expected that the series will be produced on the massive scale usual in Itala productions.

NEW FILM COMPANIES

ALBANY (*Special*). — The following new film companies were incorporated here last week: Beaver Film Corporation, $20,000; L. E. Wise, W. Lindsey Gordon, W. G. Leach, 501 West 175th Street.

Hancock Photo Play Corporation; $150,000; E. C. Hill, C. S. S. Skinner, H. E. Feldman, 30 East Forty-second Street.

Mica Film Corporation, $300,000; H. F. Rhatigan, H. E. Reilly, S. A. Mathewson, 43 Exchange Place.

Anselma Feature Film Corporation, $10,000; J. Singer, F. G. Towne, M. Frank, 2146 Honeywell Avenue.

Voluntary dissolution, Goldseal Film Corporation, New York.

PAULINE'S PERILS SOON OVER

In response to many requests received by the Eclectic Film Company as to the probable duration of "The Perils of Pauline," announcement is made that the big serial will be completed with the twentieth episode. As the seventeenth episode will soon be released, this means that there will be but three more made.

"The Perils of Pauline" has been extraordinarily successful, and the demand for it is holding strong to the very end.

SUBSTITUTE "COUNTRY MOUSE"

"The Country Mouse" is to replace "Chechacho" on the Bosworth-Paramount programme for Nov. 23. "The Country Mouse" is a four-act play written especially by Hobart Bosworth, after he had secured the consent of Adele Farrington to make her screen bow to the public. Miss Farrington was so successful in her film debut that she has signed a contract to appear exclusively with Bosworth, Inc.

WORLD FEATURE TIMELY

Timeliness in photo-release is the keynote of the current World Film Corporation production, "When Broadway Was a Trail." The plot deals with the landing of the Dutch on Manhattan Isle in 1614, and in connection with the present tercentenary celebration in New York has attracted especial notice.

GOSSIP OF THE STUDIOS

GEORGE KUNKEL,
With the Western Vitagraph.

GEORGE KUNKEL, working in the far-distant Western Vitagraph studio, has gained considerable notice for himself by his work in character roles. This George is the son of the senior George Kunkel, who originated the role of Uncle Tom in "Uncle Tom's Cabin"—which we will admit is some years back. The present George has been connected with various musical comedies, numbered among them being, Colonel W. Thompson's Boston Lyric, the old Columbia Opera, and Healey's San Francisco Opera companies, acting as stage manager with them all. George Kunkel and Teddy Webb were the shining lights of the old Tivoli operas in 'Frisco before the quake; and he was also well known for his rendition of De Wolf Hopper's "Wang."

HENRY LEONI, the creator of Pali Rasa in "Sari," in which impersonation he has won admiration for the past two seasons, has severed his connection with the "Sari" company, and is now rehearsing a prominent part in Vaughan Kester's play, "The Prodigal Judge," with the Famous Players.

GEORGE W. LEDERER, JR., directed the motion pictures which form a prominent part of Kitty Gordon's vaudeville act, seen at the Colonial Theater, New York, last week. He has also been busy turning out pictures of Governor Glynn, used all over the State during the past campaign.

A LOST PERSONALITY is that of Herbert Yost, who has recently been engaged to play an important part at the Punch and Judy Theater in "The Marriage of Columbine." When, as Richard Kettle in "Over Night," years ago Mr. Herbert Yost made a name for himself as the lisping character he created, he found that so indelibly had he established the part that none of the managers would give him any other kind of a role. He secured a position with the Edison Company, changing his name to Barry O'Moore. Then he swiftly rose to stellar prominence. His return to the legitimate is one of the few instances where a screen star has gone back to the boards.

THE ONYX CLUB is a society of picture fans with headquarters at Denver and branches throughout Colorado and Arizona. In a recently started voting contest for the most popular screen star, Ethel Clayton ran far ahead of her rivals, and at the present time stands well in the lead.

MILTON SILLS, who is appearing in "The Law of the Land," will appear together with Gail Kane in support of Wilton Lackaye in the film variation of "The Pit," which the World Film Corporation is to produce.

J. P. MCGOWAN continues to put the "ill" in thrill with his "Hazards of Helen," of which he is now producing Hazard No. 7. No matter what the danger, however, Mr. McGowan is found in the forefront of the risky part, his being the role of "heavy" in each installment.

MYRTLE STEDMAN is taking a rest at full salary, which enviable condition is due to the fact that two of Van Loan's stories which call mainly for male characters are being produced by Mr. Bosworth.

HUDSON D. MAXIM, son of the famous inventor, is manager of the Colonial Motion Picture Corporation, which studio is located at 220 West Thirty-fifth Street, New York city. Mr. Maxim was obliged by the outbreak of the war to resign his position as sales manager for the Transatlantic Film Company, which distributes the Universal films abroad.

ROBERT WARWICK is to play the leading role in the World Film Company's production of "Alias Jimmy Valentine."

CHARLES NEVILLE BUCK, author of "The Key to Yesterday," thought so much of the way the Favorite Players' Company adapted his novel to the screen that he gave a dinner recently to all the members of the company's Los Angeles organization. In a speech following the dinner the author then lauded Carlyle Blackwell to the skies.

A NEWCOMER TO scenario ranks is Al. L. Stillman, whose scenario, accepted by the Vitagraph Company, "Convict, Costumes, and Confusion," is to be shown the end of this month. Mr. Stillman has the further distinction of having his initial offering a two-reeler.

AFTON MINNER, the charming understudy of Margarita Fisher, of the Beauty Company, recently played leads in the Beauty productions, and proved so popular that we are informed that she will appear more frequently in the future.

ED COXEN, of the American Company Santa Barbara forces, was called upon to show plenty of nerve in taking a scene for "The Stolen Masterpiece," when he climbed up a ladder hand over hand, his feet dangling in the air and old Mother Earth five stories below.

LEWIS C. DURHAM, a former New York Giant pitcher, and now a member of Thomas H. Ince's California forces, was married recently to Edith C. Smithman, of Los Angeles.

J. W. JOHNSTON, whose last screen appearance was made in Lasky's "Where the Trail Divides," is now in New York after severing his connection with the Lasky forces. Jack found the lure of New York too strong to withstand.

WHEN FRANK BANNON, of Edison notoriety, nailed a box to the wall in which he asked all of the stock company to drop notes at their convenience telling of interesting happenings to themselves, he felt that now all he would have to do would be to gather them in and send so many here and there, close up desk and go home. At the end of the first week he opened the box and the first note that greeted him was this: "Dear Mr. Bannon.—A nice-looking young man attempted to flirt with me in the Subway last night. What shall I do? Shall I go back?" Now Frank thinks that they mistook his publicity box for a secret advice-to-the-lovelorn service.

SEVERAL VITAGRAPH players, including Earle Williams, Anita Stewart, Darwin Karr, Hughie Mack, Lillian Walker, Dorothy Kelly, Norma Talmadge, "Mother" Mary Maurice, Julia Swayne Gordon, Kate Price, Wallie Van, Harry Morey, and Leah Baird, have been invited to attend the annual ball of the Motion Picture Exhibitors' Association, of Washington, D. C., at the Auditorium, on Oct. 31.

HELEN GARDNER, with a company of Vitagraphers, has gone to Sparkill, N. Y., to take some scenes for a forthcoming feature written and being produced under the direction of Charles Gaskill.

TOM MIX was treated to the surprise of his life recently, when he was called out of his house, set upon, tied up and then taken into his own house helpless. It was then learned that Selig's popular cowboy actor was being "surprised" by his friends, who stayed to enjoy an informal good time. One of the events of the evening was the compulsory cutting of a huge pumpkin by the host, who found within a large silver buckle with the picture of a stagecoach engraved thereon, a token from his friends.

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ALLIANCE PROGRAM

RELEASES

"The Key to Yesterday"

Released Oct. 12 by Favorite Players Film Co. From book by Chas. Neville Buck, with Carlyle Blackwell in leading role.

"The Path Forbidden"

Released Oct. 19 by Excelsior Feature Film Co. From book by John B. Hymer, with Octavia Handworth playing the dual role of the twin sisters.

"At the Old Cross Roads"

Released Oct. 26 by Select Photoplay Producing Co. Arthur C. Alston's famous play, with Retha Williams, the original star, in the leading part.

"McVeagh of the South Seas"

Released Nov. 2 by Progressive Motion Picture Co. A story of daring and action, featuring Harry Carey.

"The Hoosier Schoolmaster"

Released Nov. 9 by Masterpiece Film Mfg. Co. Featuring Max Figman and Lolita Robertson in Edward Eggleston's immortal story.

"The Man Who Could Not Lose"

Released Nov. 16 by Favorite Players Film Co. From book by Richard Harding Davis, featuring Carlyle Blackwell.

"When Fate Leads Trump"

Released Nov. 23 by Excelsior Feature Film Co. From book by John B. Hymer, with Octavia Handworth in leading role.

EXCHANGES

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LEAVITT BUILDING 126 West 46th Street NEW YORK CITY

FEATURE FILMS OF THE WEEK

SALOMY JANE" A WINNER

Grandeur of California's Scenery Renders Air of Realism to Adaptation of Bret Harte Tale

Drama in Six Reels. Founded on Paul Armstrong's Dramatization of Bret Harte's Novel, "Salomy Jane's Kiss." Produced by the California Motion Picture Corporation.

Salomy Jane	Beatriz Michelena
Jack Dart, "The Man"	House Peters
Red Pete	William Pike
Mrs. Heath	Clara Byers
Anna May	Lorraine Lorr
Mary Ann	Lorretta Ashram
Willie Smith	Walter Williams
Gallagher	D. Mitsoras
Yuba Bill	Andrew Robson
Madison Clay	Matt Snyder
Baldwin	Harold Meade
Colonel Starbottle	Clarence Arper
Larabee	Harold Entwistle
Seth Low	Fred Snook
Marbury	Ernest Joy
Rufe Waters	William Nigh

Unless nature betters her handiwork in the forests of California, it is difficult to see how producers are going to improve upon the scenic beauty of "Salomy Jane." Every new picture that comes out of the West is so burdened with praise of its picturesque scenes that the words carry little weight. Virtues shared in common are taken for granted—like clear photography—therefore it is worth insisting that these six reels have uncommon virtues. Perhaps the unusual impression created may be best described as a sense of the magnitude of a land in which even the trees are inordinately large. This effect may be accounted for by the great number of superb panoramas and the far distant horizons in scenes bringing the characters close to the foreground. The distinguishing quality of the production is not so much in the spectacular superiority of a few individual scenes that one might select, as in the conviction carried by a consistent maintenance of the same spacious atmosphere. It is as if the director adopted the most plausible of all means of convincing an audience that his people really lived in California in the "Days of '49"—that of setting them off against many varieties of wild California country until they seem as much a part of it as the trees.

Of course, it may be urged that every director of a Western film does much the same thing, but not, we venture, to the same extent. Interiors are almost omitted, and we are fed on reel after reel of gorgeous scenes—undulating rows of hills, towering mountains threaded with winding roads, rivers breaking their way through primal forests—until we cease to marvel at new beauties and accept them all as the natural surroundings for the photoplay version of Bret Harte's "Salomy Jane's Kiss." This is creating an environment in the best sense, for it does on the screen what an author aims to accomplish in his descriptive passages; it gives the characters a true background. In the present instance it is a great, free, seemingly limitless background—the most inspiring of its kind that we recall.

The story as adapted for film narration is interesting and, no doubt, will gain in strength when reduced from the seven reels shown at a private exhibition to the six reels intended for release. Some of the chase scenes, picturesque as they are, might be shortened without crippling the plot. With the proposed condensation the producers may claim a quick moving, dramatic and finely acted photoplay, in addition to one of surpassing beauty. The characterizations of types such as are attributed to Bret Harte's Hangtown in the days of the gold rush are sharply defined. Beatriz Michelena gives a delightful performance as Salomy, a girl as courageous as she is charming and sympathetic; House Peters is a forceful figure in the role of "The Man"; Clarence Arper gives the picture a welcome touch of comedy by his playing of the real estate dealer, Colonel Starbottle; Andrew Robson makes an impressive person of Yuba Bill; Ernest Joy is the typical silk-hatted gambler of the early West; William Nigh suggests the sinister wickedness of the coward, Rufe Waters, and so on through a long cast, each character is made to stand out as a distinct personality.

After the principal players have been introduced as they appear in actual scenes taken from the picture, a rather neat idea, the story opens with the arrival of Madison Clay and his daughter in Hangtown. They have not had time to settle in their new home, secured from Colonel Starbottle, before "The Man," a stranger, takes his place among the habitues of the saloon. It is not long before two sources of probable trouble are revealed: one in Larabee's hatred of Clay, because of an old feud, the other in "The Man's" determination to avenge a wrong done his sister by Baldwin. A third complication is supplied when Red Pete Heath and his partner hold up a stage-coach, and a fourth when Salomy, who seems to be courted by every man in Hangtown, becomes engaged to the scamp, Rufe Waters.

Early in the story "The Man" kills Baldwin and is a half-starved fugitive when aided by Salomy. He is captured, as is Red Pete, and the two are sentenced to be hanged together; but "The Man" escapes and continues to escape, the last time with Salomy astride the same horse and a companion in danger on a log floating down a river. Madison Clay also thinks it wise to leave for a more peaceful community.

Only a meager suggestion has been given of a thoroughly developed plot with the veins of life running through it. "Salomy Jane" is in all ways a big Western drama, and soon audiences will draw their own conclusions about its most striking points. They may disagree on details, but hardly on the essential fact—it's a winner. D.

HOUSE PETERS AND BEATRICE MICHELENA,
In a Typical Scene from "Salomy Jane."

A FOUR PART PATHE

Montague Glass Supplies Subtitles for "A Perfect Thirty-Six," a Foreign "Potash"

"THE PERFECT THIRTY-SIX"

A Four-Part Foreign-Made Pathe Comedy, Edited by Montague Glass. For Release by the Eclectic Company.

"The Perfect Thirty-Six" may be remembered as one of the "Potash and Perlmutter" stories of Mr. Glass's, and the fact that he has voluntarily chosen it as the title of this foreign-made comedy is due to the fact that it is the German counterpart of the stories of the clothing trade which Mr. Glass made famous in this country. Mr. Glass calls his chief character "Abram Abramowskowitz," whose sage advice is affixed to every insert; each one is replete with humor. These sub-titles alone are worth a trip to the theater.

A very cursory acquaintance with Mr. Glass's contribution to the screen leads one to wish that he would devote himself to a series of scenarios dealing with the adventures of Messrs. Potash and Perlmutter.

The present offering deals with the adventures of a young girl concerning whom we are told, "she didn't graduate exactly, but teacher said she was through," who undertakes to make a living as a clothes model. In the shop where she begins to work are some of the best-known models in Berlin (their services were secured for this picture), and who make her initial attempt rather a severe trial. Her boss is the Abram of sage sayings, while his subordinate is an individual whose ability to do the wrong thing keeps the boss continually irritated.

The buyers, one and all, try for the acquaintance of the girl as she loses her awkwardness, for she displays a perfect figure and is much in demand. Her threat to go with the competing firm brings the advice, "Never expect gratitude from live ones." Further on comes the admonition that "Flowers is like pants: you can wear them at a restaurant, at a funeral, on all occasions, and they're always appropriate."

The fortunes of our heroine, who is a really clever and genuinely funny actress as well, increases with her prestige. When the princess wants that young lady and no one else to wait on her, and the young lady in question is taking a day of rest in bed, three notebooks flash from the pockets of the three salesmen and each one is able to furnish the boss with the needed number. Mr. Glass's "Most business men keeps in their pockets only two kinds of addresses: funny business and monkey business," is another bit of insert satire.

The wedding of the boss to the young model is then told in a number of scenes that are typically foreign, accompanied by the advice that "the difference between happy and unhappy marriages is that the happy ones keep their troubles private." One would hardly consider the picture as possessing a deep plot. F.

"THE TEAR THAT BURNED"

Two-Part Majestic Drama. Directed by John B. O'Brien. For Release Nov. 8.

Anita, the truant	Blanche Sweet
Her Blind Mother	Josephine Crowell
The Wild Girl, Meg	Lillian Gish
Her Father	John Dillon
Chinatown Madden	W. E. Lowrey

A big subject encompassed without crowding in the space of two reels is this heart-drama. It is *acting*, as distinguished from *action*, that holds the interest throughout the picture.

Lillian Gish, Blanche Sweet, Josephine Crowell and W. A. Lowrey form the quartette that makes this possible. Lillian Gish as the wild creature of the rocky shore, the daughter of the brutal fisher foster-father who is forced through his roughness to flee from home; Blanche Sweet, the truant who leaves home at an early age and is later seen as the companion of Chinatown Madden; Anita's mother, who has grown blind since her daughter left her many years ago, and lastly Madden, who lived with Anita and who also came into the life of Meg.

The first part concerns itself with the girl's leaving home, her pursuit about the cabin by her relative, and her final resolve to leave. Her tying of "Barnacle," the dog, to the bridge, with an admonition to some one to care for him, and her farewell at her mother's grave. These are scenes most touching. Her advent into the city and her being taken care of by Madden. The dying of Anita and the resolve of Madden to have Meg counterfeit the dead girl whom her blind mother has written to return. Meg is finally forced into it.

The love of the blind woman, however, about the only love that the girl can remember, moves her strongly, and she refuses to rob her of the valuable necklace. Madden is captured in his attempted thievery, and the girl may dwell in the sunlight of the blind woman's love. F.

BURLESQUE THRILLERS

Latest Vitagraph Feature an Amusing Three Part Absurdity—"Sylvia Gray" With Helen Gardner

"THE FATES AND FLORA FOURFLUSH"

Parody on Serial Melodrama. Produced by the Vitagraph Company in Three Reels, from a Scenario by Charles Brown. Directed by Wally Van.

Flora Fourflush	Clara Kimball Young
Frank Goodheart	Charles Brown
Sir Simon Blackheart	L. Rogers Lytton
Rajah	Templar Saxe
High Priest	George Stevens

The conscious absurdities in "The massive ten billion dollar Vitagraph Mystery Serial" sufficiently resemble the unconscious ones committed in all seriousness to give pertinence to an odd burlesque, likely to be most thoroughly appreciated by those familiar with the subjects that inspired it. There are enough of them to prevent a too direct application to the melodramatic extravagances and boastful announcements of any producer in particular, and the parody fits one as well as the other.

As a good caricature emphasizes the conspicuous features of a face, so this pointed burlesque picks out the most important attributes common to all of "the greatest serials ever produced." First, of course, comes the expense. Audiences must be impressed by the appalling sums of money manufacturers are expending for their entertainment; therefore we are advised that "The Fates and Flora Fourflush" cost ten million dollars to make. Next it is necessary to secure characters of tested appeal. Inevitably the heroine must be young and beautiful and preferably she should be wealthy, hence Flora is a millionairess. A villain is more plausible if a Sir precedes his name, as in the case of Sir Simon Blackheart, and in proportion to the villain's aristocracy the hero must be democratic. And who is more democratic than an honest street-sweeper? Frank Goodheart in a nice white suit, carrying the implements of his cleanly trade, is the ideal figure for honest toil combined with twentieth century knight-errantry.

The expense of the production and the nature of the principal characters having been established, it becomes necessary to devise a romantic meeting for the hero and heroine, after which their experiences should utilise modern inventions, particularly aeroplanes, without, of course, ignoring the mysteries of India—its temples, rajahs and priceless jewels. Flora goes for a spin in her sumptuous car—a poor, wheezy little contrivance—and the honest "White Wings" is so immersed in his work that he neglects to step from the roadway into the gutter. He is knocked down and the tender-hearted heroine takes him to her home, thereby effecting the necessary meeting in approved fashion. From the very first he shows a disposition to fell Sir Simon Blackheart with the broom that is to Frank Goodheart what a sword is to a general or a pistol to a cowboy.

This brief exposition completed, the producer hastens to give the audience the ten million dollar thrills, during which Flora and Frank barely elude the perfidious plots of Sir Simon. Part 1, "Treachery in the Clouds" is ultra-modern. Flora goes on a tour of the heavens in her aeroplane and has risen thirty thousand feet before she discovers that the motor has been removed from the machine. Her position is embarrassing, but "White Wings" rises to the rescue in a balloon. Part 2, "The Treasure Temple of Bosh," plunges the characters into the terrors of the mysterious Orient, and Part 3 gives what every serial must give, "A Race for Life." Here it is proven conclusively that a hero cannot be killed. He may be run over by a train; he may be tied to an iron bar and dropped to the bottom of the sea; but his lives are more numerous than the cat's if the serial has many weeks to run.

The acting in this picture is equal to the humorous qualities of the story and its production. L. Rogers Lytton, with his militant mustache, is a blood-curdling villain; Clara Kimball Young gives many humorous touches to her playing of Flora, whereas Charles Brown presents "White Wings" with the sober earnestness one expects in a brave, manly and democratic hero. D.

"SYLVIA GRAY"

Psychic Drama in Four Parts. Written and Produced for the Vitagraph Company by Charles L. Gaskill.

Sylvia Gray, wife of Henry Gray, "Silvery," her daughter, an artist's model.	Helen Gardner
Henry Gray	Charles Kent
Margy	Mary Charleson
Uncle Adam	Charles Eldridge
Mr. Lennox	Gladden James
Dr. Frankenstein	Charles Dietz
Vaneldt	Arthur H. Ashley
Vivette	Evelyn Dumo
Lucy Reynolds	Phyllis Grey
Cohen	Edward Elkas

As an author and as a director, Charles L. Gaskill generally manifests ingenuity in conceiving and presenting his productions. His plots give evidence of careful preparation, one is not wearied by superfluous scenes, and he knows how to build up to stirring situations. He calls "Sylvia Gray" a "strange story," which perhaps releases it from the fetters of a story not admittedly strange. Anything may happen in a life filled with coincidence, guided by the constructive hand of a scenario writer. Whether or not an audience finds this melodrama convincing depends upon its willingness to take the testimony of the screen without asking skeptical questions. Granting that all things are possible, Mr. Gaskill is clever at using most of the possibilities.

The psychic element is found in the person of Dr. Frankenstein, a hypnotist, who discards his medium because she has lost her clairvoyant power, and uses "Silvery," the daughter of Sylvia Gray, in her stead. But Vivette refuses to be cast aside, whereas "Silvery," in a lucid movement, appeals to her sweetheart for aid, and between the three the hypnotist is thwarted in his attempt to rob Sylvia and Henry Gray, an aged couple reunited after many years of separation. The plot of the story is altogether too elaborate to summarize, but it may be said that at its best it brings scenes of effective drama, appropriately staged.

Helen Gardner, in the dual role of Sylvia and her daughter, is particularly successful in portraying the younger woman; Charles Kent presents an appealing figure as the old playwright, and Mary Charleson is natural as Margy, the maid. The hypnotist and other characters are wisely cast. D.

"BEHIND THE SCENES"

Mary Pickford Seen in the Lead of Famous Players' Adaptation of Margaret Mayo Play

Drama in Five Parts. Based on a Play by Margaret Mayo. Produced by the Famous Players Film Company.

Dolly Lane ..... Mary Pickford
Steve Sunter ..... James Kirkwood
Teddy Harrington ..... Lowell Sherman
Mrs. Harrington ..... Ida Waterman
Joe Camby ..... Russel Barrett

Mary Pickford might be pardoned for pointing to her playing of Dolly Lane in "Behind the Scenes" as one of her very best pieces of acting. If screen performers were permitted to make their bows before the curtain, she no doubt would take James Kirkwood gently by the hand and lead him forth to share the appreciation. On her left we might find Lowell Sherman, and then the important trinity in Margaret Mayo's play would be complete. Between them, with such assistance as is needed in minor roles, they put a quantity of life and appeal into a rather simple heart interest story. To paraphrase an old saying, it is not so much what they do, as the charming way they do it.

Ever since girls showed a tendency to look upon the stage and exclaim, "This is the life!" authors have taken great pains to illustrate the similarity between their position and that of the moth approaching the flickering flame. But, of course, the girls, like Dolly Lane of the chorus, have the advantage in that they may learn by experience and fly away to a country nest where a kindly male guardian will feed and protect them. The argument of Miss Mayo's play is that of many other plays, both of the screen and the stage. She says in effect, it is better to eat three meals every day with a farmer who loves you than to receive flattery, orchids and wine suppers from men of less settled habits.

With a familiar theme and an orthodox plot at the bottom of the story, it behooved Miss Pickford and her co-workers to reveal the emotional problems of ordinary people. Above all it was necessary to make them natural, to make each scene count for something as a brief picture of life—not merely as a step in the progress of the plot—and to give significant details their relative value in influencing action. Needless to say, the requirements of sincere characterization are taxing far beyond the demands of a picture relying upon an ingenious plot development, and it is in meeting these requirements so completely that Miss Pickford places Dolly Lane beside the most engaging of photoplay creations and makes "Behind the Scenes" an exceptionally interesting production.

Right from the start one instinctively feels concerned about the fate of the pretty little chorus girl, who carries dreams of coming fame to her cheerless hall bedroom. But the dreams are vague and far away, and rather easily they are overshadowed by the very real and assertive love of Steve, fresh from the country with five thousand dollars as the basis of a fortune he is going to amass in New York. On the strength of the five thousand, unbounded optimism and an impelling love, Steve and Dolly are married. We don't see the wedding, but immediately following it, comes a charming little party attended by three joyous friends—the bride, the groom and Teddy Harrington.

Very soon poverty enters the door, but love does not fly out of the window of the new home. Steve's small fortune passes into other hands and his uncle, disapproving of the marriage, expresses total unconcern about the affairs of his nephew. Dolly goes on working quite contentedly, however, and when the debits and credits refuse to balance, she accompanies her husband to the home of their friend, Teddy, thereby saving room rent. The real crisis comes after this. It is when the uncle relents on his deathbed, leaving Steve a wealthy man, and when Dolly, by a stroke of playwright's luck, is jumped from the chorus into the gowns of the musical-comedy star. These two important happenings are simultaneous and they threaten a stunning blow to harmonious love.

Dolly is an instant, overwhelming success. In one night the never fully forgotten dreams of fame are realized. And into this moment of realization enters Steve with word pictures of the delights of life on a farm. In a beautifully acted scene Miss Pickford shows what any normal girl of the type would think of rural simplicity in comparison to the flower-strewn path of a prima donna. None the less she loves her husband and goes with him to the much lauded country. The result is revealed in another scene filled with natural detail and meaning.

Steve is enjoying himself immensely, working on the farm all day and returning home with a healthy appetite for supper. He reads his paper in perfect contentment and later he snoozes in the big arm chair, while Dolly's only entertainment is the hum of the insects in the grass. It is a poor substitute for the strumming of an orchestra, so when Joe Camby offers her another prima donna role, she runs away to fill it. But she soon learns that the manager takes an active personal interest in his stars, and having escaped from an awkward predicament, is glad to go back to Steve. Presumably he will be more careful about reading his paper at meal time and falling asleep immediately afterwards.

Scenes at the theater, on the farm, everywhere that the characters appear, in fact, are artistically arranged. The production of the picture is on a par with the acting, which is saying much. One change, however, would be appreciated by those seated in the rear of a large theater not furnished with opera glasses. They may try in vain to read the printed letters and wish for more legible type. D.

OFFICIALS SEE "LOCKED DOOR"

Mayor Mitchel, of New York city, headed a delegation of city officials which attended the Vitagraph Theater last week to witness the fire prevention picture, "The Locked Door," which was produced in collaboration with the New York Fire Department. The Mayor's staff, the members of the Board of Aldermen, and officials of the Fire and Building and other departments to the number of two hundred and fifty were present. Besides the fire prevention picture, "The Tangle," a four-part military picture with Darwin Karr in the leading role, proved of interest to the city officials.

WITH MARY PICKFORD, "BEHIND THE SCENES."
In the Feature of the Same Name Produced by Famous Players.

The Quest of the Sacred Gem

A 4-part American Drama made by Pathé. A story of Hindu pursuit and vengeance that bristles with excitement. A jewel is stolen from an idol in India and is followed to America by priests of the temple where it passes from one owner to another. The first few feet strike a spark of interest which is fanned into a flame of excitement as the film progresses. Edna Mayo, William Roselle, Charles Arling and Ernest Truex are featured. 1-3-6 sheet posters.

The Crown of Richard III

A 3-part historical drama staged in the color of the Middle Ages—novel, interesting and dramatic. Historically and photographically correct—well staged, well acted and sure to be well received. 1-3-6 sheet posters.

Cupid's Prank

1-reel comedy in which father and mother disagree over the marriage of their daughter only to find that sometimes daughters decide these matters for themselves. A reel that's packed with fun. 1-sheet posters.

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Wholesome High Class Comedy

The Frohman Amusement Corporation

and Drama Photoplay Producers

No. 18 East Forty-first Street, New York

The Dramatic Mirror Says

WITH THE FILM MEN

There is so much picture advertising copy, good, bad and indifferent, these days, that one is apt to miss some good stuff, scarce as it is. I must confess that it took an outsider to call my attention to some of the most convincing picture advertising I have ever seen—Straight From the Shoulder Talks, by Carl Laemmle. These talks bear the ball mark of an advertising expert, convincing, good, plain English, and a punch clear through. The sad part of it is that they appear in a house organ instead of in some of the trade papers, where they would be read by people who do not already use "That Universal Program." F. J. B.

EVERY EXHIBITOR

no matter what program he is using, *is welcome to a free trial of the Universal Weekly* if he will merely send us the name and address of his theatre. This magazine will be a great big help to you whether you are using Universal moving pictures or not!

USE THE COUPON!

Universal Film Manufacturing Co.
Carl Laemmle, PRESIDENT
"Largest film manufacturing concern in the universe"

Editor
Universal
Weekly

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Sir:—Please put me on your mailing list with the distinct understanding that I am not placed under obligations of any kind whatever.

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MOVING PICTURE SCENARIOS

We are in the market for one and two reel comedies and comedy dramas.
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HOLLAND FILM MANUFACTURING CO.

Elizabeth R. Carpenter
PHOTOPLAYWRIGHT
Current Release—HIS WEDDED WIFE
WHY SKUNKVILLE WENT DRY

NEW THEATERS

The Strand Theater, Brooklyn, located at Lincoln Place and Washington Avenue, reports business as excellent. The theater, which is owned by the Herbert Amusement Company, opened a short time ago. It is under the management of H. S. Fagin and uses Licensed pictures.

The Avenue Theater, of Elkins, W. Va., has changed hands and is now under the management of F. D. Gibson, who has named the house the All Star Theater. Among the releases booked in advance are those of the Famous Players' Film Company.

Cadillac, Mich., is to have a new motion picture theater. The Mertz Brothers, of Saginaw, have secured a lease on the Cassler block, and are busy remodeling it for a picture theater.

Edwin T. Bernhardi, of the Colonial Theater, Cincinnati, and pioneer exhibitor of that city, has transferred his interests in the Colonial to his partner, Thomas A. Reilly, preparatory to leaving to take over his concessions at the San Francisco Exposition. Mr. Bernhardi is also part owner of the Fifth Avenue Theater, and has interests in the Hippodrome, Gaiety, and Dreamland, that city.

The building at Diamond Street, just above Smithfield Street, Pittsburgh, has been leased to Professor Lee Gerchter, who intends converting it into a motion picture theater.

J. C. Tremble, of Grand Rapids, has purchased the Family Theater, Greenville, Mich.

Council Bluffs, Ia., has a new motion picture theater in the Frank, at the corner of Frank Street and Broadway. W. E. Block is proprietor with A. L. Bliven managing the house.

"The Zoe" Theater opened its doors to the public of Houston, Tex., this month with the picture "America" as its first showing. The house is owned by John E. Davis. Speeches by the mayor, a minister, a rabbi and others helped to make the occasion memorable.

Poughkeepsie, N. Y., adds the Liberty Theater, which opened on Oct. 28, to her list of new picture theaters. The house, which is under the management of Mr. Dodds, has a seating capacity of 1,000. The opening attraction was "The Man on the Box."

The New Clement Theater, of Spokane, Wash., is to open Christmas week. The house is situated at Lincoln Street and Sprague Avenue, and is under the direction of Dr. H. S. Clement. At the opening performance Madame Lottie Ashby Othick, well known in Spokane for her musical abilities, will sing.

NEW PHOTOPLAY THEATERS

A new string of picture houses is to be established in the cities of Cleveland, Cincinnati, Columbus, Youngstown, Elyria, Lorain, Springfield, Akron, Dayton, Toledo, Piqua, Troy, and Sidney, all in Ohio. This string of theaters is being promoted by C. G. Thompson, the head of the Victor Film Company, of Cleveland, O. An orchestra is to be installed in each theater.

The Colonial Theater, on Walnut Street, Des Moines, Ia., has changed ownership, and Morris Balanoff, of Boston, is now manager.

NEWSY NOTES FROM FILMLAND

ERNEST SHIPMAN,
Universal Company's Special Feature Booking Department.

The third annual ball of the Moving Picture Machine Operators' Protective Union of New York and vicinity, will be held at the Palm Garden, Fifty-eighth Street and Lexington Avenue, Saturday evening, Nov. 7. All the leading film manufacturers will be represented at the ball and prominent photoplayers will be present. Local 306 is making the effort of its career and from all indications will far outstrip the two previous successes.

"Mother's Day," at the Empress Theater, Spokane, Wash., to which Manager Sam Cohn invited all mothers with babies in their arms to witness Emma Dunn in the photoplay "Mother," gratis, proved too much of a success. Three hundred and fifteen infants in mothers' arms cooed, chortled, squirmed and cried outright as the picture progressed, entirely discouraging what orchestral accompaniment there was. Forty-nine baby carriages in the lobby awaited their occupants.

The Vitagraph Company has made a generous contribution to the bazaar now being held at the Grand Central Palace for the benefit of the Red Cross Society, by acceding to the request of the committee in charge for a loan of pictures to which they could charge their patrons admission. A choice collection of one and two-reelers and the Broadway star features, "A Million Bid" and "Goodness Gracious," were gladly contributed by the company.

The Photo Drama Company reports that there are over eight hundred bookings in Greater New York and New Jersey still to be played on the Herbert Kelcey and Effie Shannon feature, "After the Ball."

Mr. P. P. Craft, general manager of the Strand Film Company, announces that he will release an Eaco feature, in which Edwin August will be starred every other week, while a one-reel comedy and drama subject will be released every week. All Eaco productions will be under the personal supervision of Mr. August.

"Big Ben" Abrams is making contracts with Western exchanges to handle the pictures of the K. C. Booking Company.

"Thirty Leagues Under the Sea," was shown last Sunday at the Casino Theater, where it had four performances on its one-day stand after a run of over two hundred performances at the Rose Gardens. Frank Payne, the manager, promises a continuation of Saturday morning sessions for children at another New York theater, the exact place to be announced later.

Lewis J. Selznick, general manager of the World Film Corporation, has just returned from a ten days' trip of inspection of the World Film exchanges in the Middle West.

A. C. Langan is now in Canada representing the Alco Film Corporation. Since August the Alco Company has opened seventeen exchanges in the United States.

Counting the operator "out" is a favorite diversion with Australian picture patrons. When the film breaks the audience in unison starts at one and slowly counts up to ten, after which if the operator has not got his machine running once more they proclaim him in loud unison "Out." Naturally, no operator likes to take the "count," and some quick repairs are on record.

The Rich Feature Film Company has brought suit in the Linn County, Ia., courts for $10,000 against the management of the Palace Theater, in Cedar Rapids. The action is the outgrowth of an alleged attempt by the Palace management to show "The Christian" after the Isis Theater had advertised it as an exclusive attraction. It is claimed that the print at the Palace was rushed by auto from Waterloo in order to beat the Isis.

Sir Gilbert Parker's "The Seats of the Mighty," produced by the Colonial Film Corporation, and to be released by the World Film Corporation, will be given a private showing at the Hotel Astor next Saturday afternoon.

The K. C. Booking Company has taken over the bookings of "Born Again," in which Beulah Poynter has been featured. This film will now be handled through the K. C. offices, its branches and affiliated exchanges throughout the country. The picture will take the place of "The Little Jewess," a Kinetophote production, in the November releases through the K. C. Company. "The Little Jewess" will be set forward to the December list of Kinetophote releases. Theaters which have booked it for November will have the picture on dates in December.

KINETOPHOTE EXCHANGES

New Programme Assured Distributing Offices in All Sections of Country

The K. C. Booking Company has closed contracts with enough big independent exchanges to cover the entire country with its programme, which now includes the releases of the Kinetophote Corporation and other features obtained from independent producers.

In New England the K. C. will book through the American Feature Film Company, of 162 Tremont Street, Boston. The Eastern Booking Offices, with branches in Pittsburgh and Cleveland, will take the entire K. C. programme. The Eastern head office, at 1237 Vine Street, Philadelphia, will book for eastern Pennsylvania, southern New Jersey, Virginia, Delaware, and the District of Columbia. The Pittsburgh Branch of the Eastern Company, in No. 432 Wabash Building, will take care of western Pennsylvania and West Virginia. The Eastern Company's Cleveland branch is in No. 218 the Columbia Building, and will handle the K. C. film for the entire State of Ohio.

The K. C. Company is opening a branch office in Chicago to see that the product is properly handled in Illinois and Wisconsin. The Progressive Film and Equipment Company will take care of Indiana and Kentucky from offices in Indianapolis. In the South the Atlantic Film Service of Atlanta, Ga., will look after the K. C. interests in Georgia, Alabama, North Carolina, South Carolina, and Florida. The offices are to be situated in Atlanta, Ga.

The Far West and Coast territory will be covered by the service of the California Film Service Corporation, with offices in San Francisco. This company will distributs in California, Oregon, Washington, New Mexico, Montana, Idaho, Wyoming, Colorado, Nevada, Arizona and Utah. The California Corporation has opened a branch in Salt Lake City.

LASKY COMPANY ACTIVITIES

"Ready Money," with Edward Abeles in the leading role, is the next release of the Lasky Feature Play Company, it being shown for the first time Nov. 5 on the programme of the Paramount Pictures Corporation. Mr. Abeles in this play makes his third appearance in a Lasky feature, "Brewster's Millions" and "Bobby Burnit" preceding it.

Having nothing pressing to do last Sunday, Cecil B. De Mille, of the Lasky feature Play Company, in company with the entire acting and working staff, made a tour of the large new tract of land recently leased by the Lasky Company and rededicated all the topographical features of the place.

The tallest mountain was renamed "Mount Samuel," after General Manager Samuel Goldfish. A little stream was named "Lasky Geyser." The foothills bordering the reservation were named "Belasco Heights," and a small valley running the length of the ranch was called "Cecille Dale," after Mr. De Mille's little daughter.

Abeles Lake, Apfel Dell, the Woods of Farnum, and Mount Roberts were other features to be renamed. A picnic and frolic were indulged in after the dedication ceremony.

NEW VITAGRAPH BILL

The new policy adopted at the Vitagraph Theater has resulted in the presentation of a new bill at that playhouse again this week. "The Little Angel of Canyon Creek," adapted from the story by the Rev. Cyrus Townsend Brady, heads the bill. The picture is in five parts and was produced by the Western Vitagraph company under the direction of Rollin S. Sturgeon. "Two Women," a three-part drama by James Oliver Curwood, and produced by Ralph Ince, is the other feature on the bill.

In place of the usual daily reissues, the Vitagraph Company has decided to include, with the feature pictures, two short comedies, selected from the best of the month's releases. The comedy pictures for the current week are "In Bridal Attire" and "The Professional Scapegoat," both single reel pictures.

BOB DALY OFF TO COAST

Director William Robert Daly, for many years with the Universal Company, and producer of many well-known features, left New York Saturday to take the reins at the studio of the Santa Barbara Motion Picture Company. With Director Daly went his wife, Fritzi Burnette, whose unusual beauty will be seen on the screen once more in the Santa Barbara productions after a few months' vacation. His fellow-members of the Screen Club sent a telegram ahead to the photoplayers of Los Angeles expressing in warm terms the high regard in which they held the departing member.

Don't Turn the Page!

Get Busy and Book these Tremendous Features Through the Nearest Exchange Offered by the

KINETOPHOTE and K. C. Booking Co., Inc.

"MARKIA, or THE DESTRUCTION OF CARTHAGE," the $200,000 Ambrosio masterpiece in Five Parts.

"THE SPIRIT OF THE POPPY," the Greatest Moral Photoplay ever written. A 6-part Kinetophote Production. EDWARD MACKAY and a half-dozen famous Screen Stars.

"THE SPAN OF LIFE," (Five Parts) Sutton Vane's old Melodrama, with a bigger punch than ever the stage production had.

This with **LIONEL BARRYMORE** and GLADYS WYNNE

"THE COMING POWER," (Four Parts) a powerful story of Political Intrigue and Retribution. With Lionel Adams, Edith Luckett, Anna Rose and William Crimmins.

"BORN AGAIN," One of the Wonder Pictures of this year. With BEULAH POYNTER.

FOR YOUR CONVENIENCE! FOR QUICK SERVICE!

The Kinetophote Offers Through the K. C. Booking Co., Inc.

THESE WELL ESTABLISHED EXCHANGES:

AMERICAN FEATURE FILM CO., 162 Tremont Street, Boston, Mass.
Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut—All New England.

EASTERN BOOKING OFFICES, 1237 Vine St., Philadelphia.
Eastern Pennsylvania, Southern New Jersey, Virginia, Delaware and District of Columbia.

EASTERN BOOKING OFFICES (Pittsburgh Branch, 432 Wabash Building).
Western Pennsylvania and West Virginia.

EASTERN BOOKING OFFICES (Cleveland Branch, 218 Columbia Building). State of Ohio.

K. C. BOOKING CO., INC. (Chicago Branch, address announced later). Illinois and Wisconsin.

ATLANTIC SERVICE CO., 508 Rhodes Bldg., Atlanta, Ga.
Georgia, Alabama, North Carolina, South Carolina, Mississippi and Florida.

CALIFORNIA FILM SERVICE CORPORATION, 1149 Mission St., San Francisco, Cal.
(With Branches in Salt Lake City, Utah; Portland, Ore.; Seattle, Wash.; Denver, Col., and 403 Marsh Strong's Bldg., Los Angeles.)
California, Oregon, Washington, New Mexico, Montana, Idaho, Wyoming, Colorado, Nevada, Arizona and Utah.

DALLAS FILM CO., Dallas, Texas.
Texas, Louisiana, Oklahoma and Arkansas.

Additional List of Exchanges to be Announced in the Next Issue.

ALL DISTRIBUTING THE EXCLUSIVE PROGRAM OF THE

Feature **K. C. Booking Co. Incorporated** ***Productions***

IRA H. SIMMONS, General Manager
Telephone: 6073 Bryant 126-132 West 46th Street
NEW YORK CITY

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

MILTON FAHRNEY,
Veteran Author and Producer, Now with Centaur.

"As mild a mannered man as ever scuttled ship or cut a throat."

We need to return to flesh and blood for our photoplay characters. The tricks and the manners of the artificial characters, who pose and posture so frequently on the stage, have no business on the screen. The villain with the cigarette and the puttees; the artist-hero in corduroys and Windsor tie; the ingenue with the golden hair hanging down her back; and the manly Westerner wearing a flannel shirt, open at the throat, have all served their purposes time and again. Ho, for real life and something of convincement! Louis Reeves Harrison says that those who select photoplays have rejected many a good script on the pretext that its story had already been told upon the screen. "Yet we are confronted," he truthfully says, "almost daily by the clash between hero and villain, the monotonous selection of mediocre minds, the eternal reiteration of incompetency. A heroine slights one man and favors another, and the dreary old tale is told over again. Whether it be false accusation, protracted vengeance, forced marriage, or last-moment rescue, it matters not—lack of variety in dramatic subjects dulls the programme and wearies the audience. Immaculate heroes and villains of the deepest dye have existed since the days of Sophocles, but they are getting scarce. The people we meet persist in being complex characters, presenting more than one phase of human nature. The average man may be very good at times and simply horrid at others; he may lapse from the normal to the abnormal, his morality may ebb and flow like the tide, and for less apparent reasons; but as we find him in real life he is neither flawless nor wholly incapable of fine motives of conduct. He is just human. We are not heroes and we are not villains. Some have distinct personality to reveal, and when this revelation is made with great skill in one or another creative art, the revealer becomes known as a genius. Let the dramatist reveal himself as he pleases, but he has not even glimpsed human nature if he sets his types too far apart, one in the clouds and the other in the bowels of the earth." There is more in real life than the stealing of the papers, the theft of the emerald, the rivalry over the girl, or the foreclosure of the mortgage. What is needed on the screen is more sympathetic delineation of human characters—a keener insight into the strength and weaknesses of the people of every-day existence. A man may smile and yet be a villain—but seemingly not in Photoplayland. A man may, in real life, be a hero and yet fail to rescue the lady from the burning building, but such a character is evidently impossible for animated screen. Why? Isn't the ambitious young man who sacrifices fame and fortune in the city in order to stay on the farm to care for mother, or the girl who sacrifices love to remain at home and attend an invalid sister, a heroine or a hero as the case may be? The villains of classic literature, which are the more convincing, Shakespeare's Iago or Dickens's Peckaniff? Weyman's swashbucklers or Uriah Heep? Thackeray's genile Lord Steyne or Collins's Count Fosco, that arch-villain who did not even hesitate to commit murder and yet loved his white mice? We are not all bad nor are we all good. The idea is to draw characters of the photoplay as human beings. Until this is accomplished a majority of the plots and the plays in Filmland will remain mere shadows.

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Do You Believe in Fairies?

Over a year ago we stated in a magazine article that the photoplay was peculiarly adapted to proper presentation of fairy stories. We called attention to the possibilities of "The Arabian Nights' Entertainment," which contain the stories of "Aladdin," "Sindbad," "Ali Baba," and the other delightful tales long interesting to young and old. The success of the "Oz" stories, written and filmed by Baum, prove that our idea is correct. The mythical community of "Oz," with its delightful and wonderful characters, has proven immensely successful on the screen. The use of trick photography makes the adaptation of the fairy stories entertaining in every sense of the word, something that cannot always be said anent the adaptation of other tales. And now we perceive that other companies are turning to the fairy lore for film material. Mutual is soon to release "Rumpelstiltskin," another prime favorite of our juvenile days. There will be an ever increasing demand by the motion picture public for the production and presentation of allegorical plays and fairy stories, and an intimation to photoplay authors may not be misplaced here. The adaptations of such tales will be mostly performed by the staff writers, those who know the desires and the limitations of particular studies. If you have a burning desire to adapt a fairy story we would advise that you first submit your ideas to the editorial departments before embarking on the adaptation. We look for Hans Christian Andersen, Hoff, and even Mother Goose to parade their wares in Filmland in great abundance. And to our mind, it is the kind of stuff that will be popular with both young and old—innocent fantasy that will give an added touch to the excellence of film offerings. Why, we remember as if it were yesterday when we breathlessly followed the adventures of "Snow White," and heard the wicked Queen's mirror say to her:

"O Queen, you are of beauty rare;
But Snow White, living in the glen
With the merry little men,
Is ten times more fair!"

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As to the War.

Forget the war and write photoplays. Sound the tocsin, clash cymbals, and stand not upon the order of your going, but go at once and write the best plot that is in you! It is our firm conviction, after careful inquiry among film manufacturers, that the demand for *good* photoplays far exceeds the supply; that prices have advanced and will yet advance; and that if you have the unusual script your story will be received with open arms in the majority of the editorial offices, war or no war. Be optimistic, put the ban on this "hard times" and "market stringency" talk, and make hay while the sun shineth! William A. Brady said the other day: "The Middle West has nothing but money and they want amusement to the point of being willing to pay for it. They can't spend their money on any other sort of fun. Everybody is aghast at the European conflict, but they haven't stopped eating or breathing just on account of it, as seems to be the tendency of people in New York. New York, of course, is closer to the war than folks out there, which may account for its heart failure. In time of war," said Mr. Brady, "there is always a record of large business in the theaters. It was so during the Spanish-American War. It will be so during this war. In times of stress, we want to lighten the burden of our thoughts. The people crave things that will distract their minds, if even for an hour or so from contemplation of so much misery." The call of the photoplay theater will never be louder than in times like this. It is there the people can turn their attention from anxieties, and horrifying newspaper scare-heads, and find surcease in amusement. Before very long the photoplay theaters will be reaping a harvest, or we are sadly mistaken, and when business is good with the photoplay theaters it will be good with the photoplay authors.

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The Hall of Fame.

Richard V. Spencer, editor Kay-Bee, Broncho, and Domino films, sold his first script for $25. His first year as a free-lance writer netted him over $3,000.

James Dayton, editor Western Universal, was born in Dayton, Ohio. He was an actor before he wrote photoplays.

Anita Loos, who writes comedies and dramas for the Mutual programme, is said to be the youngest writer of successful photoplays in the country.

George O. Cantwell, formerly editor Essanay Company, Niles, Cal., has accepted a Government civil service appointment.

Louis Joseph Vance, who wrote the story of "The Trey o' Hearts," has joined the Photoplay Authors' League, Inc.

Homer Croy, humorist and photo-playwright, traveling around the world for the Universal Company, has been ill with fever at Calcutta, India.

"Sheriff" Arthur Mackley, who helped make Essanay Westerns famous, is an actor, an author and a director, and excellent in all three capacities.

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Around the Edges.

"The Writer's Bulletin", has been suspended, according to editorial announcement.

Harold Bell Wright is bitter against those authors who, he declares, depend for their popularity and success upon thrills "that public decency forbids them to experience at first hand."

THE MIRROR'S free inquiry department was the first of its kind to be instituted, and is very popular. This department is to help you and to put THE MIRROR in personal touch with readers. Do not be afraid to ask questions; your inquiries will, if desired, be considered as confidential. We want to help you help yourself.

Despite the fact that King Winter is approaching, it is not necessary for you to worry over "interiors." A majority of the companies work in the South and in California, and "all-interiors" for Winter work are no longer essential.

A writer is happy because she sold a comedy synopsis for $75. "I never made so much money in my life so quickly," she writes. It was a good price for an idea. If she had submitted a working script perhaps $175 might have been written on the check.

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The Humble Librettist.

In the history of the opera there are many curious anomalies, but perhaps the strangest is the role played by the librettist. For the most part obscure and unimportant, his ranks have nevertheless been recruited from the ablest and most brilliant men of letters. Among those who have undertaken the part are such unlikely names as Voltaire, Goethe, Wieland, Addison, and Fielding, while others of considerable poetic talent, as, for example, Metastasio, Calzabigi, Rinuccini, Boito, and Coppee, have tried their hand at libretto writing with assurance, giving to it their best efforts. And yet the successful librettists are few—the merest handful out of a harvest of centuries. And then Charles Dickens, master of fiction plotting, was no shining mark as a playwright; all of which leading to the thought that a majority of the novelists now having their books adapted for motion pictures, and who unjustly assume entire credit for work accomplished by experienced screen technicians, may not all succeed as true photoplay authors, no matter how good their books or their short stories may be.

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Book Reviews.

Henry Albert Phillips has written another book, "The Photodrama." It is a neat and nifty volume, bound in red and gilt, of 221 pages, with an introduction by J. Stuart Blackton, secretary of the Vitagraph Company. The book is dedicated to all literary workers who strive to elevate and dignify the photodrama, and it is to be hoped that the other kind of literary workers will read the book carefully. The work is in four parts, covering "The Principles of the Photodrama," "The Plot of the Photodrama," "Dramatic Construction of the Photoplay," "Forms and Types of the Photoplay," and contains a glossary. Mr. Phillips works on this inspiration: "The coarse passion of the crowd constitutes 'what the public wants' in the way of productions; the refined emotion of the artist must discipline and gratify it by his appealing creations." Mr. Phillips says the photodrama needs *thinkers*, not *thinkers*; "there must come writers with ideas as well as methods, and he believes the novice has a better chance in photoplay writing than in any other field of expression providing he is mentally and temperamentally equipped to take it up "Photo-playwriting is bound to become a dignified profession despite the obloquy that seemed to rest upon it for so long. But the photo-playwright must elevate himself through his artistic product, and through a demand for recognition of meritorious work by appropriate compensation, and also by credit of his name to appear on the screen as author of his plays." "The Photodrama," we consider a valuable addition to motion picture literature; high ideals and lofty craftsmanship are advocated, and with such a laudable aim the book could not be otherwise than an artistic and helpful acquisition to the photoplay author's library. To sum up, it is a splendid book. Stanhope-Dodge Publishing Company, Larchmont, N. Y.

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Welcome, Thrice Welcome!

"The Script," official organ of the Photoplay Authors' League, editorially announces a coming attack on the fake photoplay correspondence schools. In part the editorial says: "The time has come when 'The Script' must launch this campaign against an evil that is a menace to every photo-playwright in the world. The war will not be won in a day, a month, or a year. The campaign will be long drawn out, and there will be some fierce encounters. Intrenched behind that ever present trait of human nature, cupidity, the fake schools occupy a strong position, and it will not be easy to drive them out. However, the fake school must go!" We welcome the policy of the publication. For three long years we have been fighting the fake correspondence school which gathers in the hard-earned dollars of the lame, the halt and the blind in photoplayland. We have taken some credit for driving three fake schools out of business; we have been instrumental in securing the return of money to those who, dazzled by glittering offers, have forwarded their wages to "professors" who knew not what they professed to teach. We have played no favorites, for "Institutes," "Colleges," "Bureaus," and like ilk have been investigated from time to time and the wheat separated from the chaff. Again, we are glad "The Script" has come over into Macedonia to help us, but we have found the combat strenuous, for when one fake course by the postal route disappears another springs up to take the place. "The fake schools must go," is a courageous slogan. We think the new crusader will discover before very far along in the campaign that the fake schools will go all right, but they will go right along taking the money of those who will never succeed at the writing game, and giving the few authorities courageous enough to tell the truth the merry ha ha.

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Censor Tags.

In Ohio the Board of Censors uses a big green-tinted map of the Buckeye State on approved films, and this map usually appears following the film title. Then, maybe at the end, comes the National Board of Censorship tag. When you have censorship in your State you will be edified to view a picture bearing all sorts of tags, cut-outs, etc., until the entire play is shot to pieces, so to speak. And yet we talk about art! Is there no hope?

REVIEWS OF FEATURE FILMS

"THE WISHING RING"

Five-Part Production by the World Film Corporation. From the Play by Owen Davis.

Sally, the parson's daughter .... Vivian Martin
The Parson ..... Simeon Wiltsie
The Earl of Bateson ..... Alec B. Francis
Giles, his son ..... Chester Barnett

One can readily imagine the publicity gentleman of the play from which this scenario was fashioned advertising it as "delightfully simple and simply delightful," which phrase would also fit the photo-adaptation to a nicety. The basis of most films, of course, is the love story, and to have this raised to the seventh degree of idealism and in addition handled by an especially youthful-appearing cast is about all that can be expected from such a subject. All, and sufficient, for the *tout-ensemble* is a wholly meritorious product.

Owen Davis has designed a play of Old England. Vivian Martin is the impersonation of lovely and youthful grace. As the old rheumatic earl, Alec B. Francis gives one of the best delineations of his career. He also imparts the occasional burst of mirth which characterises the play as it progresses. The parson, Simeon Wiltsie, and the son of the earl, Chester Barnett, are also to be mentioned as completing a quartette that distinguishes itself at every turn.

First the action concerns itself with the college escapades of the earl's son and his final expulsion. Subsequently comes the son's employment as gardener by his guardian and his meeting with the parson's daughter, who does not know his real identity. The gypsy encampment, with the bestowal of the wishing ring, lends the offering momentary seriousness, to be relieved at once by a continuation of the pretty courtship. How the girl, learning of the young man's identity, becomes the best of friends with the old earl, whom she is trying to bring back to a reconciliation with his son, completes the third reel.

The humor is derived from the incidents which the play could hardly handle, such as when the stray dog was inclined to howl at the melody in the parson's house, or when the cat drank up the milk in the cup of the drowning parson. A series of these incidents kept the action fluctuating from out-loud appreciation to smiling sympathy. Then, with the plunge of the girl from the precipice where she went at the stroke of midnight to gather herbs for the gouty limb of the old earl, the action springs into immediate intensity. The strict father, hearing of his young friend's plight, tears off the bandages and on an apparently sound limb rides hastily to her bedside.

F.

"THOSE WERE THE HAPPY DAYS"

Two-Part Nestor-Universal Release. Produced by Al. E. Christie. Released Nov. 6.

The Man ..... Eddie Lyons
The Girl ..... Victoria Forde
The Janitor ..... Lee Moran

If those were the happy days then Director Al. E. Christie has succeeded in giving a remarkably faithful reproduction of them. His play works up slowly, but surely, to an engrossing rib-tickling situation which more than sufficed to make a rather critical audience laugh. This is perhaps the best intimation that other less satiated audiences will laugh as hard.

The man and the girl get married secretly and the next day she is sent off by her father—who knows nothing of the elopement—to a boarding school. Here her young husband follows to teach languages, disguised as a middle-aged man, and this young couple, the twenty girls, the janitor of the school, the fattish principal and the old-maidish assistant, all become mixed up in pillow fights, spreads at night, and scandal about the new teacher and the new pupil.

Finally her father is sent for, and after some more rough-and-tumble fun the deception is discovered, and the father is grudgingly obliged to forgive all. The script has been produced along slap-stick lines. F.

"A WOMAN SCORNED"

Two-Part Reliance Release, Produced by John Adolfi for Booking on Nov. 7.

"George Williams," the yegg .. Eugene Pallette
The Detective ..... Sam De Grasse
The Woman, "Mrs. Williams" .. Mary Alden
The Police Reporter ..... Jack Flynn

We know her well. She is the clinging creature whose immoderate love turns for just cause to almost equally immoderate hate, and who, because of her either insane jealousy, is the means of betraying her former accomplice or pal or what-not to the authorities. She is not a new figure by any means. But Mary Alden succeeds in giving her vigor and realism and some very human qualities, ably seconded by Eugene Pallette, who has tired of her. There is the strong scene where he comes home after his infatuation with the new woman, and where the old one quickly suspects his waning love. Then follows the passage where she tries to throw her arms around him, where he beats her and leaves her finally cast off. It is most vividly real, especially in the rough handling of the woman. The scene is the pivotal one of the play.

The beginning shows the two yeggmen robbing the safe and escaping, and the tracing of the purchase of dynamite by the detective. This latter part is done in detail and brings the crime to the person who has purchased the nitroglycerine under one of his aliases. The scorned woman then gives the detective the name of his partner, and in this way after some pursuit and the incidental blowing up a frame house, the men are captured.

F.

"HUMAN HEARTS"

Three-Part Adaptation of the Play by Hal Reid, Featuring King Baggot. Directed by George Lessey. For Release Nov. 26.

The Blacksmith ..... King Baggot
The Girl ..... Arline Pretty

There is no use trying to circumvent the fact that the present offering is just plain melodrama. Melodrama as it used to flourish in the days when this play was written; melodrama with a hero who suffers and is brave and strong and a heroine who is pretty. Those attributes are also part of their modern melodramas. But it is in its villains that the old "melos" could "put it all over" the modern heavy who takes such a variety of disguises that at present one is often at sea to know which is the right one. Very often the "villain" in the play is only the evil influence which threatens the hero, or even a more subtle influence than that. No such uncertainty need exist as to the present pair of villains. They are man and woman, who are seen as a couple of adventurers living together at the beginning of the tale. Pure downright cussedness impels some of their deeds. One hates them with that unalloyed hatred which used to greet the high-hatted hindrance to happiness in the life of the innocent girl. And to be perfectly consistent, they both die at the end. The climax comes swiftly, the action moves yet more swiftly in the cataclysm of events which finds the good benefited, and the play finds room for one more scene before it stops—his going back to the sweetheart who has been waiting for him since it started, for he deserted her in the second scene.

There is very little contributed to the screen fund of the artistic or novel by this play of Mr. Reid's. Its action carries it relentlessly onward. The half-witted brother, kicked in the head by the horse in the first scene, gives the opportunity for the woman of questionable morals, but of undoubted physical attraction, to be met along the road and to be called in as nurse. The tramp, the contributor of fun, sticks around, as tramps have a habit of not doing, and witnesses the murder of the father, the latter having been killed by the lover of the fascinating woman when he came back to live with her again. He kills the father in mistake for the son, whom the woman has married and who fears her husband's wrath. Then our hero is sent to prison on a charge of murdering his own father, while the vicious woman, out of pure malice, takes the child away. The mother secures a pardon for her son, and the pardoned man arrives just in time to prevent his baby being thrown out of the window or having a mortgage foreclosed or something very similar, and with the climax working out as described we can readily imagine the curtain descending to an uproarious accompaniment from the gallery and several curtain calls for the perspiring cast.

But it's good stuff, just the same, with plenty of that much sought "punch" to recommend it as a real thriller, ungarnished melodrama though it be. King Baggot plays in the spirit of the picture, which is capably directed. F.

A Madonna of the Poor (Thanhouser, Oct. 27).—Carroll Fleming, the author and producer of this two-part drama, springs something of a surprise near its close, when the story, in so far as new developments are concerned, seems as good as ended. The madonna of the poor is the charming young wife of a brutal, shiftless and rather intemperate Italian laborer. Marguerita had posed for a head which attracted the admiration of Allerdyce, an artist commissioned to paint a madonna for a museum. After considerable urging, he induced Marguerita to sit for him, and, despite the woman's warning that she never allowed such familiarity, he attempted to kiss her. The model left his studio in a huff, and then, rather oddly, permitted him to accompany her home. Here he continues his advances, and we expect Pedro, the woman's husband, to kick him downstairs. Instead of that he takes Marguerita to task for being so particular with a wealthy man and effects a bargain with the artist. A glimpse of the child in the next room, however, is sufficient to change Pedro's mind about selling his wife. The pleasing appearance and expressive acting of Muriel Ostriche give the picture an interest that it might otherwise lack. D.

The Vagabond (Rex-Universal, Nov. 1).—The Vagabond depends for its being upon one situation. This situation gives Herbert Rawlinson, who plays the lead, the chance to take the double part of the son, who leaves home because his mother objects to his drinking, and the vagabond, whom the son happens to meet on the road. This taking of the two parts by one character is so cleverly done by the producers that to those who are not acquainted with the appearance of the lead, this point may pass unnoticed. It were well to bring out in its full strength this point upon which depends so much of the meaning of the offering. Besides this feature there are a number of pretty sets to recommend the play, and an average amount of heart interest. Moreover, the plot itself carries enough of strangeness about it to insure sufficient interest in that respect. Having left his mother and young sister, he meets the vagabond who defends him in a saloon row. Their friendship remains until the son dies of lung disease. To his friend he leaves some money and a photograph of his family, bidding him hunt them up. The ex-vagabond arrives dressed in his best, and finds that the mother was stricken blind shortly after her son left. To please her he assumes the role of the son, only the daughter suspecting. Then, finding that he is falling in love with the girl, he leaves to make good on his own account, which he does in the marvelously short time that fiction characters usually take in accomplishing this feat. Then she accepts him, and the mother is informed. F.

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OTHER FEATURE FILMS

Mack Sennett Produces a Six Part Comedy Featuring Marie Dressler—An Edison Feature

"TILLIE'S PUNCTURED ROMANCE"

Keystone Comedy in Six Reels. Written and Produced by Mack Sennett.

The Country Girl ..... Marie Dressler
The Stranger ..... Charles Chaplin
The Other Woman ..... Mabel Normand

Mack Sennett has produced a much enlarged, a de luxe edition of Keystone burlesque, plus the inimitable Marie Dressler. It is difficult to keep an audience in continuous laughter through six reels of film; facial muscles rebel and demand a rest. If they did not, if it were natural for people to maintain the same mirthful pitch for one hour and a half at a stretch, "Tillie's Punctured Romance" would provide sufficient provocation. The picture is an experiment that must show whether rapid, farcical action is wanted in large doses. The great popularity of Keystone one and two-reel subjects is a matter of common knowledge. If by any chance these six reels are less in demand, it will be merely because they are too much of a muchness. Their like is not recorded in the annals of the past, nor are they likely to be bettered to-morrow, or the next day, or even the day after that.

Charles Chaplin, the idol of the hour among film comedians, and Mabel Normand, with her pretty eyes and her nice gift for humorous expression, need no introduction. They are as entertaining as ever, which is equivalent to stating that they are exceedingly entertaining. Chaplin personifies more eccentricities than one expects to find in the make-up of a dozen ordinary men. He does the oddest things in the most natural way, altogether more effective than doing odd things in an obviously odd way. One brings spontaneous laughter, the other a consciousness that we should laugh, but don't feel like it. However, the worth of these players is a familiar story, whereas Marie Dressler is a brand new and extraordinary treat for picture audiences.

In the part of Tillie—reminiscent of "Tillie's Nightmare," seen on the stage a few years ago—she is a leader in the fun-making and fully as good in her way as Chaplin is in his. She does not balk at a little rough handling now and then—no Keystone player ever does—but there is much more than mere horseplay in Miss Dressler's performance. Her expressions are all that is needed to convey to an audience the state of Tillie's emotions during the course of her fluctuating romance. Were it necessary to pick out the cleverest bit of acting in the production, one might select the scenes in which Miss Dressler simulates a spirit released from all bothersome worldly cares and a body that moves with fluent irregularity. One drink or two drinks did it, but Tillie may be excused, for she was fresh from the farm and knew no better.

Of course the picture has much to offer besides the three players already mentioned. Director Sennett utilizes most of the actors connected with the Keystone aggregation, and in matters of staging he has outdone himself. The ballroom in which Tillie makes her first plunge—plunge is right—into society, is approached by an impressive stairway, just made for sensational entrances, and is large enough for everybody to dance the fox trot at the same time. It is an ideal location for a rough-house on a very large and very destructive scale. When the walls no longer can contain the stampeding guests; when, in other words, a typical Keystone whirlwind finish is under way, the riot extends to the water-front, an automobile is run off the end of a dock, the police dart recklessly here, there and everywhere in motor-boats, Tillie is nearly drowned; there is, in fact, nothing to mar the effect of complete pandemonium.

Director Sennett set a fast pace for a six-reel journey and ended with a sprint. Audiences will laugh all right enough, there is no doubt about that, but they may be short of breath before the finish. D.

"WHAT COULD SHE DO?"

Edison Drama in Three Reels. Produced by J. H. Collins. Released Nov. 20.

The question presented in the title of this photoplay is asked in reference to a girl reared in accord with the dear old conventions. Her father, a Southern colonel—also one of the dear old conventions—is annoyed by the inference that his daughter Sylvia, a lady of Virginia, should ever be expected to do anything. He doesn't live to see what happens when gentle breeding and incompetency are released into a catch-as-catch-can world; for the real story in "What Could She Do?" comes after Colonel Fairfax's death, when Sylvia is forced to do something or starve.

Her career, as interpreted by Gertrude McCoy, is made distinctly interesting; and for two reels, at least, it is not improbable, granting the sorrowful lack of practical knowledge exemplified in this pretty heroine. The man from the North, who asked the embarrassing question in the first place, finds her a position as governess; but Sylvia, try as she may, simply can't control the children. She is politely relieved of responsibility and invited to remain as a house guest; but pride forbids. The next step leads to a cheap boarding house, in which Sylvia meets a crude but kind-hearted shopgirl and a smooth but black-hearted young man of doubtful occupation. The girl secures work for Sylvia behind the same counter; saves her from the machinations of the deceitful youth; then causes her to be blamed for a theft in which she took no part.

In consideration of past favors, however, Sylvia refuses to tell who really did steal the lace; and the police are so impressed with her capacity for keeping mum that they offer employment on the detective force. From this point the picture drifts away from a natural tone into melodrama that, at any rate, has the asset of excitement. Sylvia's first sleuthing venture—that of running down a gang of kidnappers—brings remarkable results. She shows that a girl unable to do anything else can, at least, give professional detectives a few pointers.

Miss McCoy is the most conspicuous player in a very able cast, including Elisabeth Miller, Richard Tucker, Bigelow Cooper, and Robert Brower. The picture may be relied upon to hold the interest of an audience. D.

FEATURES ON THE MARKET

Paramount Pictures.

(Famous Players) John Barrymore in The Man from Mexico.
(Lasky) Edwards Abeles in Ready Money.
(Lasky-Liebler) Charles Richman in The Man from Home.
(Famous Players) Gladys Hanson in The Straight Road.
(Lasky-Belasco) Rosalo Barriscale in The Rose of the Rancho.
(Lasky) Theodore Roberts in The Circus Man.
(Bosworth) Adele Farrington in The Country Mouse.
(Famous Players) Tyrone Power in Aristocracy.
(Famous Players) May Irwin in Mrs. Black is Back.

General Film.

(Kalem) The Invisible Power.
(K. and E. Biograph) The Woman in Black.
(Vita.) The Win(k)some Widow.
(Selig) The Story of the Blood Red Rose.
(Rex.) The Tell Tale Hand.
(K. and E. Biograph) Under the Gaslight.
(Lubin) The Spy's Fate.
(Vita.) The Tangle.
(Vita.) The Locked Door.

World Film.

Barbara Tennant in When Broadway Was a Trail.
Blaney Picture in Across the Pacific.
Vivian Hart in The Wishing Ring.
Laura Sawyer in One of Millions.
Clara Kimball Young in Lola.
Cecil Spooner in The Dancer and the King.
Gail Kane in The Pit.
Wilton Lackaye and Gail Kane in The Pit.

K. C. Booking Company.

The Spirit of the Poppy.
The Span of Life.
The Coming Power.
The Little Jewess.

Photo-Drama Company.

Kelcey and Shannon in After the Ball.

Alliance Programme.

(Favorite Players) Carlyle Blackwell in The Key to Yesterday.
(Excelsior) Octavia Handworth in The Path Forbidden.
(Select Photoplay Company) Retha Williams in At the Old Cross Roads.
(Progressive) Harry Carly in McVeagh of the South Seas.
(Masterpiece Film) Max Figman in The Hoosier Schoolmaster.
(Favorite Players) Carlyle Blackwell in The Man Who Could Not Lose.
(Excelsior) Octavia Handworth in When Fate Leads Trump.

Alco Programme.

(All-Star) Wm. A. Stevenson in Shore Acres.
(California M. P. Corp.) Beatrice Michelena in Salomy Jane.
(B. A. Rolfe) Thomas Jefferson in Rip Van Winkle.
(Chas. Urban) Little Lord Fauntleroy.
(All-Star) Digby Bell in The Education of Mr. Pipp.
(California M. P. Company) Beatrice Michelena in Mrs. Wiggs of the Cabbage Patch.

Universal.

Annette Kellermann in Neptune's Daughter.

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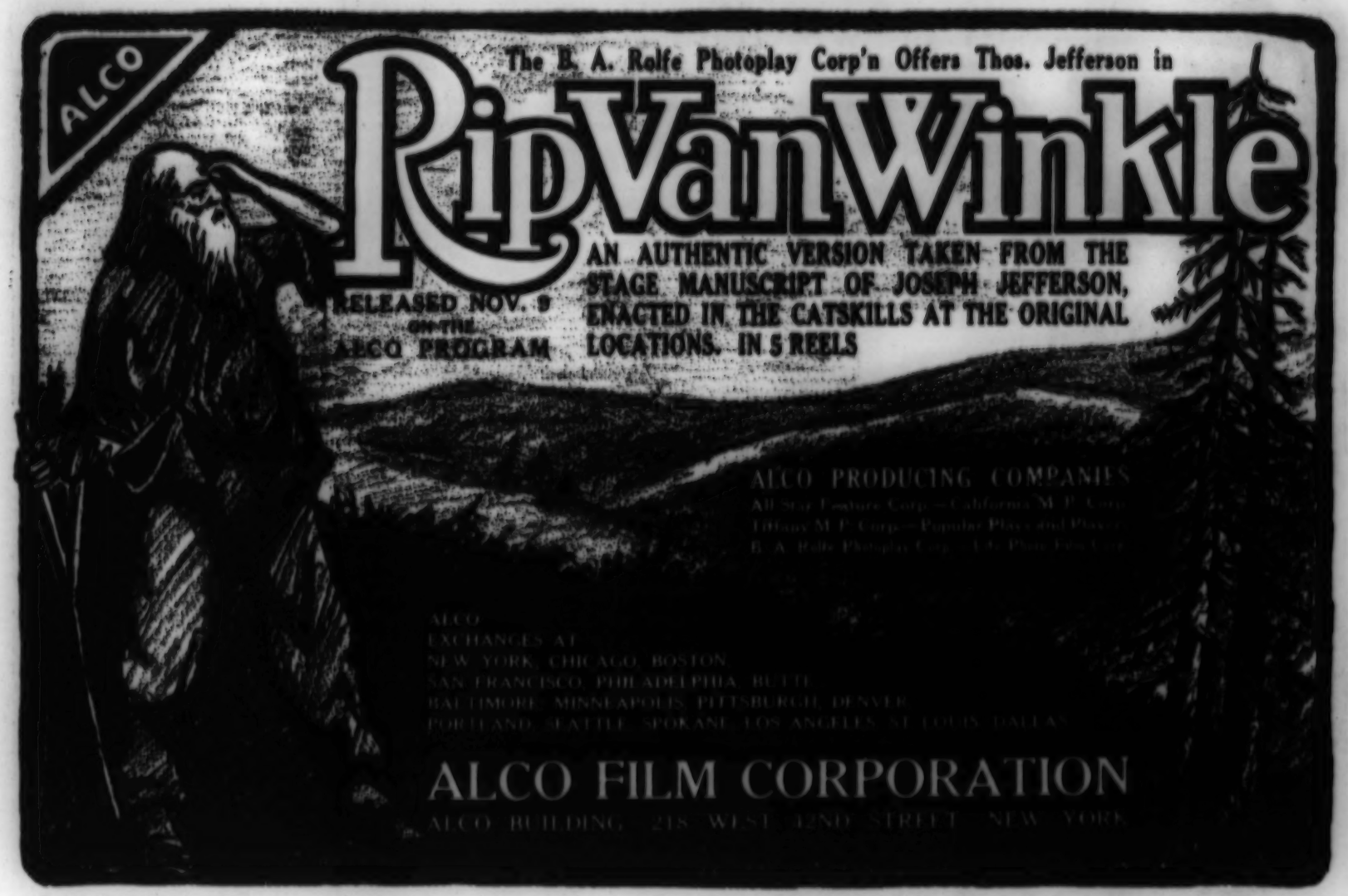
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LICENSED FILM RELEASES

Monday, Nov. 9.

(Bio.) A Better Understanding. Dr.
(Edison) With Slight Variations. Com.
(Sax.) Swedie the Trouble Maker. Com.
(Kalem) The Riddle of the Green Umbrella. Two parts. Dr.
(Lubin) The Beloved Adventurer. Series No. 9. "Lord Cecil Plays a Part." Dr.
(Pathe) Pathe's Daily News, No. 75, 1914.
(Selig) When His Ship Came In. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 73.
(Vita.) Miss Tomboy and Freckles. Com.

Tuesday, Nov. 10.

(Bio.) The New Magdalen. Two parts. Dr.
(Columbus) A Family Intermingle. Com.
(Columbus) Oh! What a Dream. Com.
(Edison) The Heritage of Hamilton Cleek. Thirteenth of the "Chronicles of Cleek" series. Dr.
(Sax.) Within Three Hundred Pages. Dr.
(Kalem) The Widow's Night. Com.
(Lubin) Butt-ing In. Com.
(Lubin) A Bargain Table Cloth. Com.
(Selig) The Ranger's Romance. Western Dr.
(Vita.) The Senator's Brother. Two parts. Dr.

Wednesday, Nov. 11.

(Edison) Andy Falls in Love. Twelfth of the "Andy" series. Com.
(Sax.) Three Rolled Down Fabius. Com.
(Kalem) A Midnight Tragedy. Two parts. Dr.
(Lubin) The Quack. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 76, 1914.
(Selig) Peggy of Primrose Lane. Dr.
(Vita.) In Bridal Attire. Com.

Thursday, Nov. 12.

(Bio.) The Fleur-de-Lis Ring. Dr.
(Sax.) Sophie and the Man of Her Choice. Com.
(Lubin) In the Hills of Kentucky. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 74.
(Vita.) Lola the Rat. Dr.

Friday, Nov. 13.

(Bio.) Life's Stream. Dr.
(Edison) A Question of Identity. Two parts. Dr.
(Sax.) The Prince Party. Two parts. Dr.
(Kalem) Ham, the Piano Mover. Com.
(Lubin) The Trap. Dr.
(Selig) Cupid Turns the Tables. Com.
(Vita.) The Rocky Road to Love. Com.

Saturday, Nov. 14.

(Bio.) His Wife's Pet. Com.
(Bio.) The Deadly Dispatch. Com.
(Edison) The Everlasting Triangle. Dr.
(Sax.) Broncho Billy's Decision. Western Dr.
(Kalem) Helen's Sacrifice. First episode of "The Hazards of Helen." Dr.
(Lubin) Beating the Burglar. Com.
(Lubin) Magazine Cooking. Com.
(Selig) The Fatal Note. Com.-Dr.
(Vita.) Ann the Blacksmith. Two parts. Dr.
(Vita.) Making of a Newspaper. Edu.

MUTUAL FILM RELEASES

Monday, Nov. 9.

(Amer.) A Slice of Life. Two parts. Dr.
(Keystone) His Talented Wife. Com.
(Keystone) His Trysting Place. Two parts. Com.
(Bell.) Our Mutual Girl, No. 43. Top.

Tuesday, Nov. 10.

(Beauty) Motherhood. Dr.
(Maj.) The Niggard. Dr.
(Than.) Their Terror of Anger. Two parts. Dr.

Wednesday, Nov. 11.

(Amer.) The Stolen Masterpiece. Dr.
(Broncho) Destiny's Night. Two parts. Dr.
(Bell.) The Widow's Children. Dr.

Thursday, Nov. 12.

(Domino) The Friend. Two parts. Dr.
(Keystone) An Incompetent Hero. Com.
(Mutual) Mutual Weekly, No. 98.

Friday, Nov. 13.

(Kay-Bee) The Hateful God. Two parts. Dr.
(Maj.) The Folly of Ann. Com.-Dr.
(Princess) Seeds of Jealousy. Dr.

Saturday, Nov. 14.

(Keystone) (Title not yet announced.)
(Bell.) The Floating Call. Two parts. Dr.
(Royal) A Fortune in Pants. Com.

UNIVERSAL FILM RELEASES

Monday, Nov. 9.

(Imp) The Stronger Love. Dr.
(Sterling) An Ill Wind. Com.
(Victor) Terrance O'Rourke, Gentleman Adventurer, "His Heart, His Hand, His Sword." Two parts. Dr.

Tuesday, Nov. 10.

(Crystal) The Life Savers. Com.
(Gold Seal) The Trey o' Hearts. Episode 13. "The Last Trump." Three parts. Dr. Note: This is the last of the series.
(Nestor) The Two Thieves. Dr.

Wednesday, Nov. 11.

(Animated Weekly) No. 140.
(Eclair) The Yellow Streak. Two parts. Dr.
(Joker) The Frankfurter Salesman's Dream. Com.
(Joker) A Day with the French Army. Edu.

Thursday, Nov. 12.

(Imp) Fog of the Wild. Two parts. Dr.
(Rex) The Shoemaker's Eleventh. Com.-Dr.
(Sterling) The Dog Rallies. Com.

Friday, Nov. 13.

(Nestor) When the Girls Were Shanghaied. Com.
(Powers) Sissy Dobbs Oil Magnate. Com.-Dr.
(Victor) Girl of the People. Two parts. Dr.

Saturday, Nov. 14.

(Frontier) The School Teacher at Angel Camp. Western Dr.
("101" Bison) The Silent Peril. Two parts. Dr.
(Joker) Defeat of Father. Com.
(Joker) An Ounce of Prevention. Edu.-Dr.

POWER IN OPERA HOUSE

The Boston Opera House is the latest of the exclusive strongholds to install two Power's No. 6A cameragraphs, and it is understood that moving pictures will take the place of opera during the coming Winter.

Other installations of Power's cameragraphs have been made in the Central Museum of Brooklyn; the Santa Fe Railroad, Safety Dept., Los Angeles; the New York Central and Hudson River R. R., Safety Dept., New York City; the New York American; the Y. M. C. A. branch at Bristol, R. I.; and the Globe Theater, where Montgomery and Stone are producing their musical extravaganza, "Chin-Chin."

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REVIEWS OF FEATURE FILMS

"THE EX-CONVICT"

Two-Part Kalem Drama, Produced by Guy Coombs. Released Sept. 30.

The ex-Convict ..... Guy Coombs
His Wife ..... Anna Nilsson

There is probably no one so unacquainted with picture subjects that he is unaware that an ex-convict is one of the most dramatic of possibilities in films. Having declared his status very frankly in the title, our criticism must concern itself with what he actually did after his return. The present "jail-bird" succeeds in turning what is usually a bitter ending into a happy one. He does this by the introduction of another figure, an unusual one in this sort of play, but a none the less interesting and acceptable character.

The drama is a well-bound-up-within-itself affair, in which every character stands in intimate relationship to every other. Some of the scenes are startling, some are more pathetic, but one and all are of an excellent nature. The offering never lags; it maintains an even tenor of high interest.

Having devoted about one-third of the first reel in showing the crime for which the husband was convicted, we see him in jail unwillingly acceding to his wife's demands for a divorce. When he is released he happens to obtain employment with the man to whom his ex-wife is now engaged. In this relationship he would willingly acquiesce for the woman's sake, but he meets a young girl, the sweetheart of his employer, whom he hears pleading with her child in arms to that hard-hearted gentleman. The ex-convict now goes to his former wife, to whom he reveals the truth, and together they persuade the other man to marry the girl to whom he owes that much. The spendthrift wife, who was the cause of his imprisonment, has had time to realize her faults and begs his forgiveness, which of course is granted. F.

"THE VIPER"

Two-Part Kalem Drama, Released Sept. 28.

The Viper ..... Harry Millarde
His Wife ..... Alice Joyce

The benefits of expert scenario technique are well shown in this picture. One scene—the last—is the unusual one in the offering. The rest of the plot is built up to and for it. It succeeds in its entertainment mission with a fair amount of success until the final scene, when it outstrips expectations and ends with a crescendo effort that leaves a lasting impression.

It also teaches another lesson, namely, that not alone is action to be considered. Neither the preliminary scenes nor the climax possessed enough of extraordinary action to recommend it unduly. It was merely in the manner of execution of a shooting, in an originality of setting, that the out-of-the-usual was found.

The action dealt with the forbidden marriage of the daughter to the clerk in her father's firm, said clerk later turning out to be a drunkard and gambler. Trying to rob his father-in-law's safe one night to return some gambling debts, he is caught by the butler, whom he slays. His father-in-law, who knows the truth, warns him away forever. That same night in the burning of the gambling house-boat he is reported as having been consumed by the flames.

The daughter marries the man she should have, and on her honeymoon on the yacht they once more meet the "viper," who has not been killed as reported, but escaped and was rescued by smugglers with whom he lived.

His attempt to betray them for the offered reward leads to his pursuit in the motor-boat and his hasty hiding on the yacht which he boarded. As he confronts his wife and her newly married "husband" a shot rings out through the porthole and the pursuers are avenged as well as complications eliminated. It ends abruptly. F.

"WITHIN AN ACE"

Two-Part Vitagraph Feature, Produced by Theodore Marston. Author, Maud Colebora. Released Oct. 31. Split with "Kittens."

Edwin Forrester ..... John Costello
Ethel, his niece ..... Dorothy Kelly
Tom Monroe, a confidence man, Harry Northrup
Dick Anderson, a rancher ..... James Morrison
Jack Heriot ..... George Cooper

One can readily excuse the fact that "Kittens," an unannounced trailer to fill out the necessary two thousand feet of film, was shown at all by the fact that the producers have not attempted to pad out unnecessarily a subject that was meted a treatment quite as generous as it deserved. Its action follows well-recognized channels. Nothing unexpected eventuates as the film pursues the even tenor of its melodramatic trend.

The confidence man by his previous actions warns us that he is about to slay the uncle of the niece who has remained in Europe, and the deed being accomplished with a golf club, he takes the papers and goes West to assume the ranch and personality of the slain man.

The niece arrives, and finding out that something is wrong, goes to the two friends whom she met on the train. A pursuit of the villain by the two men and two more ends in the very probable destruction of the villain. One wonders what there is to fill the remainder of the second reel, when it very surprisingly stops with the embrace of the young couple. The camera presents a number of very striking scenes.

The last few hundred feet show kittens in their successive growth taken day by day until old enough to care for themselves. F.

Good-by, Summer (Vitagraph, Oct. 24).—Mrs. Owen Bronson, the author of this two-part drama, has made excellent use of a popular theme—the tragedy of an unhappy marriage—and Van Dyke Brooke has furnished a sympathetic production with moments of distinct charm and appeal. Summer, in this instance, does not apply to the season of the year, rather to the passing of the brief period of warmth and love and happiness in a young woman's life. Valerie is a girl of artistic education and instincts, who, at the death of her father, finds herself dependent upon a kind guardian. Rather than be a burden, she marries a prosperous business man with whom she has few interests in common. The breach widens as the years pass, and the pair find themselves at odds over the training of their son. Valerie revives her acquaintance with a young artist friend of her girlhood, and even elopes with him for a few short weeks of happiness. But the spirit of the little son whom she has deserted haunts her, and she returns to continue the life of a dutiful mother. The picture is artistically staged; moreover, it is acted with feeling by Norma Talmadge as Valerie, Mr. Brooke as her guardian, Paul Scardon as the husband, and Antonio Moreno as the artist lover. D.

LICENSED FILMS

The Mountain Law (Lubin, Oct. 28).—A two-reel Lubin production, directed by Edgar Jones, and written by Herbert Blackman. Louis Huff, Edgar Jones, Arthur Matthews, and James Daly are seen in the principal roles. A picture built around two warring clans, with much of the regulation "feud" atmosphere about it, and little of novelty to recommend it. The principal difficulty is that the endless plot and counterplot does not get across as readily as it should. The different factions look so much alike that it is not always clear just how the action is aiming. Then the miraculous rescue of the man who was supposed to have been lynched leaves many questions unanswered. The opening scenes show the signing of a peace pact between the warring clans, but the peace doesn't last long. The cowardly brother of the girl kills the leader of the opposite side, and the hero, assuming that the girl did the killing, takes the blame. Thereafter, until his remarkable deliverance, there is no clean-cut continuity. Reckless cutting might be largely responsible. F.

The Wife's Stratagem (Biograph, Oct. 29).—Two defects make this drama unconvincing. It is very sketchy, with long lapses of years, and the plot is obviously artificial. Howard restrains a woman from committing suicide after she has been cast off by her betrayer. One year later Howard and the woman are married. They adopt a child left on the doorstep by a peddler. Another lapse of time and the girl meets her mother's seducer, who is still up to his old tricks; but the mother, not the foster-daughter, keeps the appointment in the park, thereby exciting the suspicion of her husband. When most needed the peddler calls to say good-by to his daughter before starting on a long journey. He explains everything to the satisfaction of everybody. The acting is not expert enough to cover up the falsity of the story. D.

Snakeville and the Corset Demonstrator (Essanay, Oct. 29).—The corset demonstrator, in the person of Sophie (Margaret Joslin) threatens to disrupt all of the matrimonial alliances in Snakeville. The wives band together in request that Sophie leave town, but the men, following Pete's lead, remain true to the stout charmer. Slippery Slim thinks he may smoke his rivals out by holding a coat over the top of a chimney connecting with the room in which they are seated; but this, like most of Slippery's tricks, goes wrong. Victor Potel and Harry Todd do their share toward producing a laughable farce. D.

Kidding the Boss (Vitagraph, Oct. 29).—A Western comedy produced by Ulysses Davis, with Margaret Gibson, Alfred D. Vosburgh, and J. A. McGuire in the parts of a working girl, a ranch foreman, and a ranch owner. The idea is old to writers of comedy scenarios. The boss is a woman-hater, so in a spirit of mischief the cowboys advertise for a wife. A poor girl responds, and accidentally misses the reception awaiting her at the station. While the cowboys are making a fuss over the wrong woman, the matrimonial applicant arrives at the ranch and makes such an impression on the foreman that he puts in a winning claim on his own account. Miss Gibson does a clever bit of work as the ignorant, ill-mannered girl. It is a reasonably entertaining picture. D.

INDEPENDENT FILMS

Mother's Darling Little Boy (Eclectic).—Produced by Pathe, this one-reel release of comedy that is built about the kids, mostly, will hold as well as the average release. It depicts the adventures of a gang of children who imagine themselves robbers, and who get a quartette of tramps into trouble by managing to shift the blame, through the vagaries of the action, onto that quartette. It is clearly presented as regards the camera work. F.

Max in a Difficult Position (Pathe-Eclectic).—Short, but most laughable for its duration, even though not a subject that one could very well talk about afterward. Max's pants—whisper—he discovers have a big rent in them, but it is too late to change, so he goes confidently to the party. Of course, the hasty sewing rips, and then Max Linder devotes the rest of the space to crowding the maximum amount of mirth into a minimum of space. Split with White's Nightmare. F.

White's Nightmare (Pathe-Eclectic).—M. Prince in a double role. Besides being unique for the clever double exposure, the offering concerns an interesting story woven into the correct use of the two characters. The poor relation begs the richer one for help, and pretends to commit suicide on being refused help. Then the rich man goes to a doctor for medicine to banish his bad dreams, and, later, when the poor man appears in real life he thinks it a ghost, and bribes him to leave. Split with Max in a Difficult Position. F.

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REVIEWS OF LICENSED FILMS

They Called It "Baby" (Biograph, Oct. 22).—The short story of two girls who lost their "baby" which the Indians stole to make a wedding feast. The film brings the girl-numbered police on the scene (11 and 23) and they prove most nimble runners. Their fight with the comic Indians takes up a good deal of space, and then the police ascertain that "baby" is the dog the Indians needed to make their wedding ceremony a success. It looked, however, more like a puppy whose eyes were not yet opened, and the treatment which it received at the hands of the "braves" was anything but considerate. The offering is split with "His Loving Spouse." F.

Wood B. Wedd Goes Snipe Hunting (Edison, Nov. 30).—The snipe-hunting trick is an old one, but new no doubt to pictures. It occurs to the young bloods of a village called Eureka as a suitable means of expressing their disapproval of Wood B. Wedd's courting of Susie. But Susie is a wise girl, kindly disposed toward her admirer. She hears of the proposed snipe hunting expedition, which takes Wedd some five miles out into the country, where he is deserted by his companions. Susie is waiting with a carriage on a near-by road to drive him home. It seems that Wood B. is doomed to wedlock this time, but he takes the girl to a theater, where she sees the picture of her sweetheart in the arms of another woman. Explanations not being acceptable, the affair is ended. A fairly amusing issue in the series presenting William Wadsworth, Arthur Housman, Frank Lyon and other Edison players under the direction of Charles Ranous. D.

The "Rajah's" Vacation (Selig, Oct. 21).—Harold MacGrath is credited with the writing of this farce relating the embarrassment of two newspaper men and a hypnotist when a circus elephant becomes their property. "Rajah," the elephant, is taken in lieu of money, and starts his vacation in a stable. He walks out of captivity without much trouble, and from that time on his progress through the streets is damaging to property and the peace of mind of pedestrians. Moreover, he proves a very expensive acquisition until employed as an advertising medium for a department store. The picture offers a number of amusing incidents in which the elephant is the principal actor. D.

Under False Colors (Vitagraph, Oct. 21).—A pleasant little comedy of military life written by Jane Leonor and directed by Van Dyke Brooke. An enlisted man poses as an officer and a maid, masquerading in the clothes of her mistress, plays the part of a fine lady so successfully that she wins the heart of an army captain, as well as that of Private Waring. The double deception is made the basis of an amusing mixup, in which Norma Talmadge, Antonio Moreno, and Director Brooke figure most conspicuously. Settings carry the atmosphere of an army post, and the film is carefully produced in every respect. D.

Jonks, the Janitor (Edison, Nov. 4).—A half-reel farce, directed by Charles M. Seay, and acted in the principal roles by Edward O'Connor, Dan Mason, May Abbey, and Helen Strickland. The cause of most of the trouble is a very loud check coat that Jonks, when it fails to excite feminine approval, passes on to Mike (Mr. Mason). Attired in the conspicuous garment, Mike goes a-courting, but things break badly, and, for one reason or another, most of his acquaintances pursue him through the streets. The Edison comedians get a fair amount of humor out of slight material. Split with Buster Brown Picks Out the Costumes. D.

The Broken Rose (Biograph, Oct. 24).—In this quite significant drama we are first introduced to two types of boys, one constructive, the other destructive, and later are shown the fate of the youths when they reach man's estate. The character contrast is clearly denoted in the two young men, who become rivals for the love of the same girl. As a child, the constructive boy carefully tended a broken rose bush, until the damaged shrub resumed a normal growth; as a man he ministers to the needs of a crushed girl, broken by the cruelty and selfishness of his destructive rival. The reward of one is happiness, of the other sorrow. There are many pretty and appealing scenes in this picture, that toward the close brings a fateful physical struggle between the two men. The trouble-maker pays the penalty of a life of misdeeds. D.

The Crooks (Lubin, Oct. 24).—Romaine Fielding is the author, director, and one of the chief players in this acrobatic burlesque. The police force and the crooks are engaged in one long chase with variations—novel variations such as Mr. Fielding know- so well how to arrange. Every man in the company appears to be an expert at turning somersets and tumbling from high places. There is an abundance of action in the film, and, in a more quiet vein, some clever acting by Mr. Fielding and his partner in a poker game. One is a detective, the other the chief of police, and to them nothing is of serious moment, save the outcome of a hand on which everything is staked. Ed. Sedgwick and Eileen Sedgwick are included in the cast of this acceptable burlesque. D.

Pathe Daily News, No. 70 (Oct. 21).—The ramming of the steamship *Metapan* in New York harbor and the lightering of the half-submerged ship; a parade of troops in El Paso; Dr. Mary Crawford and other Red Cross nurses leaving for the front; a beauty contest in California; a cowboy festival at Albuquerque, N. M.; an English hydroplane aviator buried with honors; a troop transport train leaving for the front; submarines on guard; erecting searchlights in London to guard against airship raids; Belgians crossing the river Scheldt; the Chicago canine exhibition; and the Pennsylvania football team defeating the Navy. It is a varied assortment of well-taken views. F.

Pathe Daily News, No. 71 (Oct. 24).—A Roosevelt dedication speech in Chicago; increased drill for the United States regulars; English financiers who have come to adjust resumption of financial affairs; the laying of a hospital corner-stone by the Masons of Paterson, N. J.; the *Mongolia* bringing a valuable cargo of silks and gold from the Orient; blankets being sent from England to the war zone; a night patrol over London to guard against hostile airships; Belgians firing against the enemy from their trenches; tag day in Chicago for the babies' institutions; and the meeting of the American Bar Association at Washington, D. C. Interesting and clearly taken news-views. F.

The Villainous Uncle (Biograph, Oct. 26).—Farce melodrama of the most extreme cut is this part-reel offering, depicting the attempts of the villainous uncle to do away with his niece. Foiled in this by the uncanny behavior of the inanimate objects in the room, he hires "Killem" to do the job at his regular rates. The killer gets the maid by mistake, and a long pursuit over land and through water ensues before his final capture. The offering ends the reel with The Squashville School. F.

The Squashville School (Biograph, Oct. 26).—Little in the way of a plot is evident, there is nevertheless considerable humor of the broad type. It deals with the pranks of the scholars and the difficulties of their "dear teacher." Split with The Villainous Uncle. F.

Hearst-Selig News Pictorial, No. 69 (Oct. 26).—A Mariners' caravan marching its novitiates down the sides of the Colorado Grand Canyon is a novel initiation; the S. O. S. call issued to save the sinking steamer *Metapan* in New York harbor; Prince celebrating Columbus Day; then follows a little glimpse of German efficiency in their guarding of the burned city of Louvain; their policing methods, their exemption of certain houses from destruction; and, lastly, the graves of the officers whose death at the hands of the inhabitants of the surrendered city is said to have brought about its destruction. An extremely interesting number. F.

The Adventure of the Lost Wife (Edison, Nov. 16).—Since Barry O'Moore created the role, it is only fair to credit him with all the humor in it. His acting grows distinctly better and funnier with this release; the plot perceptibly weaker and more improbable. Charles Seay is the producer. Octavius helps to hunt for a man's wife, who has disappeared, and his search takes him in a lake where she catches him in bathing. Then they both become marooned on an island, and finally the woman's husband finds her and takes her away, leaving Octavius to paddle home by means of a board. F.

The Cave Dwellers (Vitagraph, Oct. 26).—The qualities of simplicity and naturalness usually found in Blaine Sterne's stories are conspicuous in The Cave Dwellers, a pleasing little tale of boy life, produced by Tefft Johnson, with Bobby Connelly in the part of Sonny Jim. Sonny and his playmates are taken with the notion of becoming cave dwellers, and, what is more, they carry it through, until the cave is invaded by the parents, who give the youngsters enough of a fright to make the security of home seem desirable. Mr. Johnson plays Daddy Jim, Mabel Kelly is Mother Dear, and "Toto" the dog, presents himself with canine cleverness. D.

An Unplanned Elopement (Essanay, Oct. 27).—Francis X. Bushman, E. H. Calvert, Lillian Drew, and Ruth Stonehouse are in the cast of this drama, adapted from a Munsey Magazine story. Carlton's friends give him a bachelor dinner on the eve of his marriage to a girl he is not in love with. In a joking spirit Carlton wrestles with Courtland, one of the men at the dinner, and accidentally injures him so seriously that he is expected to die. This affair postpones the wedding, and the prospective bridegroom, believing a report of Courtland's death printed in a newspaper, sails for Europe with the girl he prefers for a wife. They are married abroad, and return to find that the injured man has recovered. The situations seem rather far fetched, but because of sincere acting become occasionally interesting. D.

Love and Title (Lubin, Oct. 27).—An ordinary half-reel burlesque released with the Married for Love. It is the old story of a ludicrous count in love with a girl, whose parents object to the match. He destroys the furniture and punctures a portrait with bullets. The father engages an iceman to deal with the count, and the climax shows the principals wallowing about in a pond. Will Louis is credited with writing the scenario. D.

She Married for Love (Lubin, Oct. 27).—The laughs in this H. W. Savage burlesque are chiefly due to the acrobatic proficiency of the two players in the roles of the young lovers. The girl, in particular, surprises an audience by unexpected somersaults and her habit of assuming unusual and seemingly perilous positions. There is enough story to carry the numerous action. On the reel with Love and Title. D.

William Henry Jones's Courtship (Vitagraph, Oct. 28).—There does not seem to be a very impelling purpose behind this action; the audience does not care so much which one of two sisters the rich millionaire marries as it does about watching the man himself. Sidney Drew. That he is clever is of no avail, however, in a plot of this sort. He plays the part of the very nearly blind man who loses his glasses and then proposes to the wrong girl. That is, it was the right girl, only Cupid knocked off the glasses so that what is intuition would not divulge his blindness would bring about. The two sisters, Jane Morrow and Marie Weirman, portray the reticent and lively characters which appeal to the man in turn. Of course, reticence wins out. Joseph N. Quail is the author. F.

The Wasp (Selig, Oct. 28).—We are more or less familiar with political candidates running on independent tickets, who are opposed by the machine boss, and who win out by proving that his character or his methods are "N. G." This one-reel drama is one of these. Roughly, the boss tries to discourage his political opponent by proving that the latter's son is responsible for the child of the drunkard's daughter, and gets the latter to sign an affidavit to that effect. The boss's publicity manager, however, is a woman, who is engaged to the son, who is to have his name dashed. She foils the plot, and sends the boss out of the room, shown up in his trickery and later defeated at the polls. From a photographic standpoint, it is all that could be asked. F.

A Millinery Mix-Up (Edison, Nov. 16).—J. Edward Hungerford is to be credited with the writing, while Charles Seay directed the play, which lasted for about five hundred feet. It had decidedly funny phases, but was scarcely above the average. The plot concerns the man who purchased a hat for his stenographer, because his jealous wife tramples on the one his stenographer owned, and who, when the tyrant leaves in anger, takes her place, much to the discomfort of the business man. The offering starts the reel with Buster Brown and the German Band. F.

Buster Brown and the German Band (Edison, Nov. 18).—This time Buster and Mary Jane (Norris Millington and his sister) hire a German band to break up the peace of the bridge party which their mother would not interrupt to speak to the two children. The German band will probably be enjoyed by the grown-ups, while the subsequent antics of the goat and "Tige" will amuse the kids as ever. It is up with the best of the Buster Brown releases to date. It ends the reel with A Millinery Mix-Up. Charles France directed the production. F.

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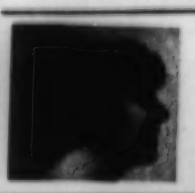

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